

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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## LONDON BALLAD CONCERTS.

WEDNESDAY NEXT, AT THREE O'CLOCK.

MORNING BALLAD CONCERT, ST JAMES'S HALL, WEDNESDAY NEXT.—The Programme will include the following Songs: "Shadow Song" (Dinorah), "Laughing Song" (Manon Lescout), "Norwegian Song," "The Swallow Song" from *Emeralda*, "The Storm," "Looking Back," "Never to know," "By the simplicity of Venus' Doves," Schubert's "Serenade," "The Pilgrim," "Far away where angels dwell," "Fair is my Love," "For ever and for ever," Scotch Song, "M'm," "The Owl." Solos for the Violin and Pianoforte. Part Songs, &c.—Tickets of Boosey & Co., 295, Regent Street.

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## THE MUSICAL YEAR, 1883.

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No. 1.

BERLIOZ.

To begin the projected series of his *Primers of Musical Biography*, Mr Bennett could not have made a better choice than he has done. In a brief extract from the prospectus of the undertaking we read, "Knowledge of what a man is helps the understanding of what he does." This is true of all men, but it has a particular application to artists of modern time, that is to say of the last hundred years.

Since that disturbance and overthrow of antiquated and effete systems, which is conveniently typified by the French Revolution, the natural relation between, or, rather, oneness of man's life and man's art, has been resumed, and with a special significance as regards a certain class of artists—those styled "subjective." Of this class of subjective artists, what is known as the "Romantic school" affords the most remarkable instances, and music being pre-eminently the subjective art, we find musicians among their number with no less illustrious names than Beethoven, Mendelssohn, and Schumann, also Wagner. But while with these the connection between their personal circumstances, feelings, actions, and the art-work they produced is often to be detected only by the spirit sense, with Hector Berlioz ordinary optics suffice. For his work and his life were absolutely one. His music is the story of himself—weird, eccentric, phantastic. The story of himself, as Mr Bennett lets him tell it, is a curious piece of autobiography which bids fair to excite the interest of the public in Mr Bennett's scheme. Hence the selecting Berlioz as the first subject for analysis was a wise one.

Considering the somewhat narrow limits assigned, it will be readily imagined that hardly more than a sketch of the French composer's personality has been attempted. But no characteristic feature has been omitted, and the most important incidents of his career have significance attached to them. With sober judgment, strict impartiality, and wide human sympathy, Mr Bennett shows us the life and character of Berlioz, his faults and his virtues, his strong points and his weaknesses. For the most part, Berlioz is allowed to speak for himself, but the extracts from his memoirs and letters are joined together and woven into a narrative with, here and there, a passing remark or critical note which occasionally reveals the kindness no less than the keenness of a certain dry humour. There is naturally a good deal to tell us about Henrietta Smithson. With regard to the passion that lady inspired in the breast of the young and ardently impulsive Berlioz, Mr Bennett says:—

"The symptoms need not be described, nor need we insist that an attempt to get rid of them by excessive bodily exertion failed."

So we are not told about the nocturnal wanderings in the streets of Paris and in the surrounding country—of the winter's night spent sleeping in a frozen field by the banks of the Seine—or of that other night when the love-crazy poet-musician made his bed on a billiard table in a *café*, the waiters not venturing to disturb him. Moreover, some matters which the curious student may find in Berlioz's own memoirs concerning the very last of poor Henrietta Smithson are, perhaps judiciously, omitted, as being of too ghastly a nature for an elementary and popular treatise. The story of the boy's and the old man's love for Estelle Gautier is briefly, simply, and pathetically told. Nowhere so much as in that story does Berlioz stand out sublime from the world of commonplace. Is there in the whole history of humanity any more beautiful instance of the power of love to set aside defiance and trample on all conventional ideas?—of the power of love to see with spiritual eyes? It is a complete and striking refutation of such Philistine principles as Shakspere may or may not have alluded to when speaking of lovers "*misgrafted in respect of years*," and in the well-known words of the Duke to Viola (*Twelfth Night*, Act II, Sc. 4).

Let our readers refer to Mr Bennett's account of what happened. In the later pages of his book they will find the affair considered in sympathetic detail. It comes at the dreary end of Berlioz's day like a glow of heavenly sunset.

To return, however, to the subject under immediate consideration. About the little book itself we have little to offer except praise. The translations from the French are admirably done.

Yet we may be allowed to challenge a tendency of the translator's to render the French idiom too literally—as for example, when the familiar "*tu*" and "*toi*" are almost invariably rendered in English "thou" and "thee"—we are reminded of Dickens and "Little Dorrit," where Rigaud addresses people endearingly as "my cabbage." However, we can only earnestly wish that this excellent work may be the precursor of some larger one, that it is the pilot fish before the whale, the preliminary sketch always preceding the portrait. In fact, we hope Mr Bennett has a "Life of Hector Berlioz" in store for us. From the pen of no man would it be more welcome. The primer has whetted our appetite.

P.

## STEPHEN HELLER.\*

Since the theatre leaves us still a little leisure, let us profit by it to direct attention to a new work of Stephen Heller's, the proofs of which M. Hamelle has had the courtesy to forward me.

Among contemporary composers I know none possessing a more sympathetic individuality than Stephen Heller—that great artist, who makes himself little and lives in solitude lest we should wound his modesty and compel him to blush on account of his talent. Of Hungarian descent, Stephen Heller has settled in Paris ever since 1838; it is here he determined to live, because he knew that in no place in the world he could find a retreat better guarded, a surer fortress, to defend him against external influences. Perhaps his love for this land may have had something to do with his choice of a residence; but it was, above everything, his anxiety to preserve his ideal and maintain his native originality which fixed him among us. In the German towns, where he first lived, he could not avoid coming into contact with masters whose ideas ran side by side with his own; the fact of meeting them every day might have made him deviate from the line he had beforehand traced out for himself. In Paris alone he found the isolation he needed to develop himself in all his independence.

If he has borrowed anything from those among whom he has lived it is the supreme elegance we find in all his compositions. Still I am not quite sure he is indebted to France for it, since it appears so natural to him that it cannot be regarded as an acquired gift. Besides, it is not the frivolous gracefulness we meet with in Paris even among inferior musicians, the superficial varnish destined to mark insignificance of ideas. It is a purely aristocratic gracefulness, in which we perceive the musician of high race. Stephen Heller belongs, in fact, to the family of great lyrical minds of the present age. He is related to Schubert by fecundity of melodic idea; to Schumann by penetrating emotion of feeling; to Mendelssohn by delicacy of taste and perfection of form.

Like Chopin, he is as much a poet as a musician, and in his host of smaller pieces, written under the inspiration of the heart, there is not one in which he has not infused feeling almost essentially literary. It is no other than the illustrious Polish master who has suggested to him the work we have the pleasure of announcing: *21 études techniques pour préparer à l'exécution des ouvrages de Fr. Chopin*. In a short preface, from which we take the liberty of being the first to publish an extract, M. Heller himself states the object of these studies:

"Chopin," he says, "is a master of such high originality, not only as a creative genius, but also, in his method of treating the piano, in the structure of his accompaniments, and in his combinations of scales, arpeggios, and passages of all kinds, that a preliminary work, with a view to the acquisition of the special technical skill necessary, is indispensable for the student. With this object, I have chosen from Chopin's works a certain number of passages remarkable either for their contexture or for the difficulties of execution which they present, and I have written on each of them a Study developing the theme and its technical peculiarities."

"As a matter of course, this applies only to the mechanical difficulties. As to the style and expression, we must seek the key to them in Chopin's works themselves."

We know Stephen Heller's modesty, and have learnt to distrust it; but, even if we were obliged to accept the above declaration literally, we should be no less deeply interested. What a piece of good fortune, and what a curiosity, is a commentary on Chopin

\* From *Le Parlement*.

by one of his peers! At all events, if Chopin has his originality, Stephen Heller has his, and we may be sure he has not renounced it, even to do homage to his illustrious predecessor.

VICTOR WILDER.

THE BENEDICT TESTIMONIAL.

In the saloon of Her Majesty's Theatre, which was kindly lent for the occasion by Mr F. C. Leader, the committee of the Sir Julius Benedict Testimonial Fund met on Friday, Feb. 22, under the chairmanship of Lord Londesborough, who was formally voted to the post on the motion of Mr Wilhelm Ganz, and who had travelled a long distance to preside in the unavoidable absence of the Earl of Lathom, consequent on the ill-health of the Countess. Though not large, the meeting was well represented by personal and professional friends of Sir Julius Benedict, many of whom, not being able to attend, were yet substantially present in cordial letters of sympathy and in contributions to the fund. Among the sums already received have been £50 each from Mr Thomas Chappell, the proprietors of the *Daily Telegraph*, and Mr James Willing; twenty guineas from Lord Londesborough, £25 from Mr Wilson Barrett, and ten guineas from Mr Albert Visetti. The first letter read by the honorary secretary, Mr C. W. Thompson, was from the Queen, signifying her Majesty's gracious pleasure to patronize the concerts to be given next June in commemoration of Sir Julius Benedict's jubilee. The Prince and Princess of Wales, by Mr Francis Knollys, C.B., expressed their cordial assent to the request that their names should appear in conjunction with that of the Queen, and promised that if the engagements of a time which is the busiest of the whole season may permit, they will be present on one of the two days. Colonel Colville, for the Duke of Edinburgh, writes to say that his Royal Highness, if in England, will be happy to attend; and that in the meantime his best wishes are with Sir Julius. On behalf of the Duke and Duchess of Albany, Mr Collins writes to express the interest felt by their Royal Highnesses in the event and to promise their patronage. Mr Gladstone says he "cannot refuse to make an exception to his general rule," which is to withhold his name from committees of this nature, and, in cordially assenting to the request, expresses his regret at not being able to attend the general meeting. Lord Sydney, in a kind and graceful letter, refers to the beginning of his acquaintance with Sir Julius Benedict, in 1834. In the course of Friday's meeting, the Lord Mayor, who is honorary treasurer to the fund, sent a message excusing himself from attendance, and offering, if it be necessary for the furtherance of the fund, to hold a meeting at the Mansion House.

In moving that the testimonial take the form of a sum of money, to be supplemented by concerts on June 6 and 7, at the Royal Albert Hall, Mr Wilson Barrett said that Sir Julius Benedict's friendships extended far beyond the limits of his art; and that if it should be deemed advisable still further to enlarge the scheme, many members of the dramatic profession would be ready with their services. The resolution was seconded by Mr T. Chappell, who advocated the view that a sum of money, rather than any useless object, such as a piece of plate, should be presented; and who adduced as an argument that Sir Julius Benedict, by acts of kindness and liberality, as also by losses in his professional undertakings, had materially lessened his means. Resolutions were passed, on the motion of Mr C. W. Thompson and Mr Wilson Barrett, empowering the general committee to increase their number, and to receive contributions. Mr Albert Visetti then moved, and Mr Mocatta seconded, the appointment of an executive committee, including the Earl of Lathom and Lord Londesborough. This resolution having been unanimously passed, the chairman moved that the Lord Mayor be requested to continue to act as honorary treasurer, and Mr C. W. Thompson as honorary secretary, and that Mr George Reeves Smith be appointed secretary to the committee. Mr T. Chappell having seconded this motion, it was also carried *nemine contradicente*. A vote of thanks to the chairman, moved by Sir Algernon Borthwick, and a similar vote to Mr Leader for having granted the use of the saloon, brought the business of the meeting to an end. The following names have been added to the list of the executive committee: Mr Albert Visetti (Royal College of Music), Mr Wilhelm Ganz, Mr Otto Goldschmidt, Mr H. Littleton, Mr A. Randegger, Lord Gerard, and Earl Sydney.—D. T.

PARIS.—Señor Gayarre, Mr Gye's whilom Spanish tenor, has appeared at the Théâtre Italien and achieved a great hit, the opera selected for the occasion being *Lucrezia Borgia*. Signora De Cepeda made at the same time her *début* before a Parisian audience. She played the title-part. Mlle Tremelli was Maffeo Orsini, and Maurel the Duke Alfonso.

MR JOHN HULLAH.

John Pyke Hullah, LL.D., died at his residence in Victoria Street on Thursday evening, Feb. 21. In him, a conspicuous figure disappears from the world of music. A prominent teacher and an able writer on the history and the technicalities of his art, Mr Hullah occupied so high a place that, although he retired from public life several years ago, his loss will be felt as that of a man who laboured abundantly and exercised an influence for good upon his day and generation. The deceased musician was born at Worcester in 1812; studied under Mr Horsley and at the Royal Academy of Music, and made his first public appearance with an operetta, *The Village Coquettes*, the libretto of which had been written by Charles Dickens, at that time a young and almost unknown man. Fate, however, destined Mr Hullah for other and, perhaps, more useful work than composition. About 1840, inspired by the example of Wilhelm, he developed a class method of teaching music, and was one of the first, as he certainly was the most conspicuous, of those who gave to popular education in that branch of art a stimulus, the good effect of which remains. He had a rival in Dr Mainzer, whose "Singing for the Million" formed the subject of so many jokes in the comic periodicals of the day, but such was Mr Hullah's energy and tact that he soon outran all competitors, and practically had the field to himself. His system extended over the entire country, handicapped though it was by the "fixed do," an altogether cumbersome and unphilosophical feature; while there can be no doubt that to him we owe the beginnings of that widespread movement which, so far as general culture of the art goes, has made England a musical country. St Martin's Hall was built for Mr Hullah's London classes, and there he not only taught music, but conducted a long series of excellent and instructive concerts, marked by enterprise in the production of new works and unknown artists. Mr Hullah was the author of several standard books on music, such as a *History of Modern Music* and the *Transition Period of Musical History*, while in the course of his active life he became Professor of Vocal Music and Harmony at King's College and other institutions; conductor of the orchestra at the Royal Academy of Music, organist of the Charterhouse, and Musical Inspector of Training Colleges under the Committee of Council on Education—a post which, a few years ago, failing health obliged him to resign. In 1876 the University of Edinburgh recognized his services by conferring upon him the degree of LL.D., and a year later he was elected an honorary member of the Academy of St Cecilia, Rome. In private life Mr Hullah was greatly esteemed, and his death, though not unexpected, is deeply mourned by a large circle of friends.—D. T.

The funeral of the late Dr John Hullah took place on Tuesday afternoon, Feb. 26, at Kensal Green Cemetery, and was attended by a numerous concourse of persons distinguished in the musical world. The chief mourners were the widow, the two young daughters, and the two sons of the deceased. The service in the chapel and at the grave was impressively read by the Rev W. H. Bliss and the Rev J. Le Bas, both of whom had been associated in educational work with Dr Hullah. His old coadjutor and friend Mr E. C. May, with Dr W. H. Monk, his successor at King's College, Dr E. G. Monk, late of York, Mr W. G. Cusins, Mr W. D. Davison, Mr E. Griffiths of Croydon, Dr E. G. Hopkins, of the Temple, and others were present. Nearly every institution with which Dr Hullah was associated was also represented—Dr Currie, Dr Haig Brown, Mr Girdlestone, Mr Richardson for the Charterhouse; Mr J. Gill and Mr Lamborn Cock for the Royal Academy of Music; Sir George Grove for the Royal College of Music; Mr M. E. Wesley; and Mr E. H. Turpin for the College of Organists; Mr Otto Goldschmidt, Mr F. Berger, for the Philharmonic Society; Mr W. P. Rice for the Music Publishers and Concert Assistants Society; and the Rev T. W. Sharpe, Mr J. G. Fitch, Dr Stainer, and Mr W. A. Barrett for the Education Department. The coffin was loaded with beautiful wreaths and floral crosses as tributes of respect and affection from many friends both far and near. The coffin, of polished oak, bore upon a brass plate the inscription:—"John Pyke Hullah, LL.D. Born June 27th, 1812, died Feb. 21st, 1884." His remains rest in the same grave as those of his first wife.

## POPULAR CONCERTS.

Herr Joachim is the herald of Spring. He comes back to us in February, like the sun, and, under his genial influence, the world of music glows and quickens into a new season. How glad we all are to see him again, and to hear him, he must know very well, after so many years' experience of first nights and the friendly greetings incidental thereto. This year is as usual. The "Geigenkönig's" appearance once more on the platform of St James's Hall gave the signal for a burst of hearty and prolonged applause. When that had come to an end, the Brahms sextet began, and with it a period of thorough enjoyment as the grand spell of old re-asserted itself undiminished. In this modern life of ours—a life full of excitement, doubt, weariness, and anxiety—in a gloomy place, too, like London, there is little music more enjoyable, more satisfying, and more reviving than that of Brahms. Deep, powerful, and ever striving after something beyond itself, we find in it the voice needed to express our discontent with the material exigencies of everyday life. Opinions may differ upon the respective merits of Brahms' two sextets; but those who listened to the one in B flat, last Monday night, must have deemed it then, at any rate, the finest. The stirring *scherzo* and *trio* were encored. Had a like hap befallen the entire sextet, many amateurs would have been still better pleased.

The piece Herr Joachim chose for his solo was Bach's Prelude and Fugue in G minor. This he was obliged, by the natural enthusiasm of his audience, to supplement by another piece, in keeping with the spirit of the first, and presumably from the pen of the same master. Moreover, Herr Joachim led Beethoven's Quartet in G major, Op. 18. This brought the programme to a conclusion.

The pianist was Miss Agnes Zimmermann, who played a group of three pieces by Schumann, consisting of the "Romance" in F sharp, Op. 28, No. 2; a *Nachtstück* in D flat; and a *Novellette* in F. A more homogeneous selection would have been preferable—say, the complete series of the *Nachtstücke* or the *Novelettes*. It was in her performance of one of these last that her talent shone to the most advantage, and Miss Zimmermann, being recalled to the platform amidst much applause, gave yet another excerpt from Schumann's music.

We have to add that Miss Santley's strangely beautiful and singularly expressive voice, whose sound may be not inaptly likened to the "sweet moan" made by Keats' "Belle dame sans merci," lent grateful variety to the evening's entertainment. The Monday Popular Concert season is now in full swing, and nearing its zenith. Joachim is in conjunction with Piatti. Hence we look forward with confidence to the production of more than one musical novelty. Has the friend of Brahms brought over with him no work hitherto unknown this side of the narrow seas?

Polka.

## PHILHARMONIC SOCIETY.

The Philharmonic Society entered into its seventy-second season last Thursday week. The programme, for a Philharmonic one, was fairly attractive. That long humdrum symphony of Spohr's which people will miscall *The Power of Sound* took up a deal of room, and taxed the endurance of those who listened attentively. (!) But, on the other hand, Mr Carrodus gave a performance of Beethoven's violin concerto which will not easily be forgotten. Even those who know best how to appreciate our great English violinist must have been surprised at the mastery of feeling and form he displayed on this occasion. His playing of the *larghetto*, characterized as it was by an astonishingly full, mellow tone, a broad style, and simple, earnest expression throughout, can only be termed consummate. Of Mr Carrodus's skill on the fingerboard, of the perfect ease and dexterity with which he executed two elaborate cadenzas, it is hardly necessary to speak. I prefer to lay stress on those higher and rarer qualities of tone, style and feeling, only possessed by the true artist. At the end of his remarkable performance the audience greeted Mr Carrodus with the kind of applause reserved solely for first favourites. An interesting item in the programme was Mendelssohn's Rondo in B minor, played by Miss Clara Asher.

This very young lady is possessed of gifts which, carefully nurtured and developed by assiduous study, should eventually go a long way towards making her a pianist. But, at present, she lacks the experience necessary for the interpretation of such special works of art. Miss Clara Asher is a very promising student, and it is to be wished that every good luck may attend her studies. The remainder of the programme may be summed up in few words. Madame Patey sang and was re-called after the "Inflammatus" from Dvorák's *Stabat Mater*—a work we are looking forward to hear again in its entirety. Madame Patey gave also Haydn's "Spirit's Song." The overture to *Egmont* began the concert, and the audience—a considerable one—trooped out during the too familiar *Saltarello* of Gounod.

A. H. W. H. E.

[Thank you for Spohr! To what dark and dismal shore are our surging youth misleading us?—D. B.]

## ROYAL ACADEMY OF MUSIC.

A Chamber Concert was given by the students, at St James's Hall, on Friday afternoon, February 22, 1884. The following is the programme:—

Motet, "Super flumina Babylonis" (Palestrina), the Choir; Intermezzo and Finale, from "Faschingsschwank," Op. 26 (Schumann); pianoforte, Miss Jane Taylor; Aria, "Ah! rendimi quel core" (Rossi), *Mitrane*, Miss Helena Watkis; Duets, "Die Gefangene," and "Die Thräne," Op. 32, Nos. 7, 11 (Ant. Dvorák); Miss Kate Winifred Payne (Parepa Ross scholar) and Miss Janet Russell; Sonata in E minor (Walter Macfarren), pianoforte, Miss Mackness—violincello, Mr J. E. Hambleton; Songs (MS.), "To Daffodils," and "A Finland Love Song" (Dora Bright, student), Mrs Wilson-Osman; Rondo in A minor (Mozart), pianoforte, Miss Shaw; Choral Trios, "The Violet," and "In the Meadows" (George J. Bennett, Potter Exhibitioner), Female Choir; Sonata in F minor, Op. 57 (Beethoven), pianoforte, Miss Margaret Gyde; Terzetto, "L'usato ardir," *Semiramide* (Rossini), Semiramide, Madame Serruys, Arsace, Miss Frances Harrison, Assur, Mr Lucas Williams; Songs (MS.), "Come away, Death," "Come unto these yellow sands" (Cecilia Lancelot, student), Miss Alexandra Ehrenberg; Sonata, in D, Op. 5, No. 1 (Corelli), violin, Mr J. E. German—pianoforte accompaniment, Mr H. R. A. Robinson; Motet, "Ave Maria" (A. D. Duvelier); Miss Jenny Eddison and Miss Annie Dwelley; Allegro, Andante, Allegro, from Sonata in C (G. A. Macfarren), organ, Mr Arthur Dace (Thalberg scholar); Song, "He roamed through the Forest" (Arthur O'Leary), Miss Mary Thomas; Allegro Giusto and *Mouvement de Valse* (MS.) (F. Kilvington Hattersley, student), pianoforte, Mr F. Kilvington Hattersley and Mr George J. Bennett; Part-Song, "To Mary in Heaven" (G. A. Macfarren), the Choir.

Mr William Shakespeare conducted.

## BAYREUTH.

(Correspondence.)

The musical commemoration on the anniversary of Wagner's death took place in the large round room of the Villa Wahnfried, where the composer used sometimes to have musical parties and hold private rehearsals. The direction was confided to Herr Kniese, of Aix-la-Chapelle, who conducted most of the choruses at the original *Parsifal* performances. He was ably assisted by Herr Rommiger, who took charge of the Bayreuth Liederkranz. The other singers were ladies of the place and a number of boys, most of whom had taken part in the *Parsifal* performances. Altogether the executants amounted to about 110. In the rooms opening into the round room were Siegfried, Daniela, Eva, and Isolde, Wagner's children; their guardian, Herr Gross; the Burgomaster, Herr Munkel; and several other friends of the family. The programme opened with Bach's chorale, "O Haupt voll Blut und Wunden." Then came the choruses from the Supper Scene in *Parsifal*. This concluded the musical part of the commemoration. All now proceeded to visit Wagner's grave, by the side of which his four children knelt down, and which was soon covered with hundreds of wreaths.

Christine Nilsson is among the artists who will sing at the May Festival, Chicago, U.S., when the principal works given will be Gounod's *Redemption*, Hector Berlioz's *Requiem Mass*, Haydn's *Creation*, and Wagner's *Tannhäuser*.

## AN "ADVANCED" THROE.

(To the Editor of the "Musical World.")

SIR,—I must needs admire unreservedly the staunch and dutiful attention with which a large audience can listen, as it did last Friday week, to Bach's *Christmas Oratorio*, or, rather, to as much of that work as is compressed into one evening's entertainment. Most of those present must have been listening to logarithms, but they sat all out, and therefore deserve our admiration. For, to one, say, who is neither a profound musician, nor deeply versed in the music-lore of bygone centuries, the *Christmas Oratorio* must, at a first hearing, sound dry, samish, of stereotyped design, and built on conventional forms. What is there to keep his attention alive? Only the chorales.\* These, in truth, can be grasped and appreciated by him. They are often touching in their beauty and simplicity. But, for the rest, what is there? Lengthy numbers which put the unsophisticated hearer in mind of a periwig, the florid passages being ringlets, the shakes and trills, curls. If he be sorely wrung by a faintness to yawn, shall I, a learned critic, throw the stone at him? Even if he rashly go to the length of owning that the "Ride of the Walkyries"† would instantly wake him up, shall I, pitifully smiling, tell him he is a moony and distorted mystic, who delights in unfathomable bombast, and has no ear for what is pure and classical, who understands what he ought not to understand and does not understand what he ought to understand? Or, forasmuch as he sits patiently and wistfully, repressing his yawns, and ardently desiring to improve, shall I admire his fortitude, sympathize with him, and extend the hand of amity? To this latter course I, for one, incline. Let it not be imagined I would fail in respect either to the memory of the giant among masters, or to the blind‡ reverence which his music inspires. I would sooner make light of the opening chapter of *Ezekiel*. What I mean is this, that when an audience can be found to listen raptly to music which it cannot possibly be presumed to take in and digest, I may say of them, "Blessed are they that have not seen and yet have believed." Hence their admiration.

DAGONET.

## BRUSSELS.

(Correspondence.)

Mdme. Albani's engagement at the Théâtre de la Monnaie, has been a great triumph, no matter in what opera she appeared; whether she impersonated Gilda, Marguerite, or Violetta, she held the audience spell-bound. Speaking of her in Boito's *Mefistofele*, in which she sang for the first time before a Brussels audience, the *Guide Musical* says: "She was superb. Superb in the quartet in the garden, with her peals of laughter, which seemed so homely and flat in another person, but which, in her, assume singular significance and eloquence, made up of hysterical nervousness more than of real joy, and very womanlike, and very original. Superb, too, was she in the prison scene, where her dramatic feeling bursts forth in full force. The peplum of Helen does not suit her so well in the classic Sabbath; still even to that she brings her grand style and magisterial diction." In consequence of her great success Mdme Albani prolonged her engagement by an extra performance, when she impersonated the hapless heroine in Donizetti's *Lucia di Lammermoor* and added another triumph to the long list of those already achieved. At the same theatre, a new one-act comic opera, *Le Panache blanc*, by MM Albert Carré and Audebert, and music by M. Flon, a young Belgian musician, has been produced for the first time and favourably received. The score proves that, though an imitator at present of the modern French school, M. Flon possesses original talent, full of promise for the future.—The King and Queen of Holland are about to pay a visit to the Belgian court and capital, and the event will be celebrated by all kinds of public festivities. Among other things it is proposed to organize, with the aid of the choral societies of this city, Antwerp, Ghent, and Liège, a grand musical festival, at which the work performed would be Peter Benoit's *Scheld*, with Flemish text. The project, which emanates from the Société de Musique, is regarded with considerable favour.

\* How if the finest choruses are omitted?—W. D. D.

† That "Ride" would rouse a fly out of its amber, or a toad out of its stone.—PAUL MOIST.

‡ Why "blind"?—Deaf and dumb reverence woud be better.—Dr Blidge.

## MR WILLING'S CHOIR.

An extra concert, under royal and distinguished patronage, was given by this choral body on Tuesday evening, Feb. 26th, "in aid of a fund for restoring churches near Coventry." Probably there were some persons in the large audience that felt but a languid interest in a cause expressed in terms so indefinite, yet surely there were none insensible to the merits of the performance of an excellent programme, especially as the first number therein, "Be merciful unto me, O God," was a work written for the choir by Mr E. H. Thorne. An important and elaborate composition by this able musician commands attention and respect. Partaking the character of an order of music not unfamiliar to us, this most recent effort of Mr Thorne's talent is not without a certain amount of individuality. It certainly had the advantage of a good introduction, for the choir sang with care and effect; and as the principal burden of the work was laid upon them they carried it through with success. The tenor solos were entrusted to Mr Charles Chilley. A selection from Handel's Italian oratorio, *La Resurrezione*, formed a most acceptable contribution. If the whole be as good as the part introduced, then it is a pity the work was not done in its entirety; but doubtless the framers of the programme exercised discretion in limiting the numbers to the few inserted in the programme. If for nothing else they gave Mr Santley an opportunity of displaying his fine vocalism—his singing of the air "O voi dell' Erbo potenze orribili" was admirable. Mdme Enriquez also availed herself of the chance of distinction that the air "Vedo il Ciel" afforded; nor had Miss Bessie Griffin and Mr Charles Chilley any cause to say that they were overlooked, for the recitations and airs allotted to them were as important as grateful. The two choruses, "Il Nume Vincitor" and "Dia si lode in cielo," had every justice done them by the choir. Mendelssohn's *Athalie* made up the second part of the programme. The overture was splendidly played by the fine band placed under Mr Willing's direction, and so was the stately march that enlivens the later portion of the work. No pains had been spared to render this masterpiece as near perfection as possible. The chorus had been well drilled, and the band found no shadow of difficulty in orchestration that is now familiar to them. Nothing less than a repeat of the trio and chorus, "Hearts feel that love thee," would satisfy the audience. Mr Santley declaimed the verses with the marvellous accompaniments. Whilst listening one could not help wishing that modern composers, who now treat the art of vocalism without any consideration, would write for reciters instead of singers. Then they would be compelled to moderate the orchestra, for the tones of the reciter cannot be forced like those of the singer. Mr Willing was lately presented by Sir Michael Costa with the *bitons* formerly used by him. The distinguished conductor could not impart the genius that marked all his orchestral arrangements, he chose out a sound musician, in every respect worthy to wield in future that sign of authority. H. S.

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## BERLIN.

(Correspondence.)

Ignaz Brüll's popular comic opera *Das Goldene Kreuz*, with Herr Krolop as Sergeant Bombardon, Mdle Pollak as Christine, Mdle Horina as Therese, Herr Ernst as Gontran, and Herr Schmidt as Nicolas, has reappeared in the bills of the Royal Operahouse, and been as well received as ever. At the same theatre, Herr Kalisch, a son of the late David Kalisch, the well-known farce writer, appeared as Alfred in *Violetta (La Traviata)*. He possesses a pleasing light high tenor voice, which he has cultivated to good account in Italy. As an actor he has everything to learn. He met with a very friendly reception, and, with Mdle Tagliana, who played Violetta, and Herr Betz, was called on several times after the acts.—Mdme Amalie Joachim, supported by Mdle Marianne Eissler, violinist, and Herr Carl Pohling, pianist, has been giving a series of concerts at Kroll's Theater. The compositions sung by her included an Air by Bach, "Wonne und Wehmuth" and "Mignon," by Beethoven; "Der Erlkönig," by Schubert; seven pieces from "Dichterliebe," by Schumann; and "Feldeinsamkeit," "Kranz," and "Vergebliches Ständchen," by Johannes Brahms. The lady reaped, as usual, a rich harvest of applause.—At the second Wüllner Concert (second series) the violinist was Herr Franz Ondricek, who played, among other things, Beethoven's Concerto. The novelty of the evening was Borodin's Symphony, No. 1, in E flat major. The other orchestral pieces were Mozart's "Haffner-Symphonie," No. 35, in D major, and the Prelude to Wagner's *Meistersinger*. A new Symphony, the first ever written by Xaver Scharwenka, is to be given at the next concert. It was first played, under the personal direction of the composer, on the 29th January, in Brunswick, when it proved very successful.

## CHARLES SALAMAN.

A correspondent writes to us that it may interest our readers to know that next Monday, the 3rd of March, Mr Charles Salaman, the well-known musical composer and pianist, will complete the seventieth year of his age and the fifty-fifth since his entry into the musical profession. Few English musicians have done more for the progress of musical art in this country than Mr Salaman, who by compositions of an invariably high classical standard, and by promoting the performance and study of the best music of all countries, has always upheld the dignity of his art. This veteran musician was born on the 3rd March, 1814, and made his first appearance as a composer and pianist in 1828. He was a pupil of Charles Neate and Henri Hertz, his first two pianoforte pieces being dedicated to those eminent pianists. In 1830, Mr Salaman, then only sixteen, was engaged to compose the music for the Jubilee Ode to Shakspere, on the occasion of the Grand Jubilee Festival. This work, which was in cantata form, was first performed at Stratford-on-Avon, and repeated with great success at the King's Theatre, Haymarket. Mr Salaman gave his first orchestral concert on May 30th, 1833, the principal vocalists being Pasta, De Meric, Puzzi, Schroeder-Devrient, Donzelli, Zucelli, and Phillips, the conductor being Sir George Smart. At his next concert, in 1834, Grisi sang for the first time at an English concert, when she received fifteen guineas, the same amount being paid to Laporte for allowing her to sing. In 1835 Mr Salaman, in conjunction with Henry Blagrove and a few others, first introduced Chamber Concerts. The following year, 1836, he commenced the composition of a series of songs, which have since become classics, notably, "I arise from dreams of thee," "The sun has set," "Celia," "Loved one," &c. Since that period Mr Salaman has composed about 100 songs; about 50 pianoforte pieces, including the well-known *Salarello*, *Toccata Brillante*, *Characteristic Melodies*, *Rondo nel tempo della giga*, *Twilight Thoughts*, *Spanish Caprice*, &c.; three English anthems, some part-songs, an *Ave Maria*, a great quantity of Hebrew sacred music, &c. Among Mr Salaman's most recent publications are his settings of odes by Horace, Catullus, and Anacreon, in the original Latin and Greek, "A Leavetaking," "Biondina's Song," "Sweet have the roses," "Zahra," "A Song of Welcome," with flute *obbligato*, and "A Hebrew Love Song," which was published as recently as last year, and was first given at one of the Popular Concerts in the spring.

As one of the founders of the Musical Society of London in 1858, and of the Musical Association in 1874, both of which Societies he thoroughly organized and worked as honorary secretary, Mr Salaman has done much to advance the musical art in England. As a lecturer and writer on subjects connected with music he has also greatly contributed to the musical education of his countrymen.

Mr Salaman is one of the oldest members of the Royal Society of Musicians, to which he was elected in 1837—the same year that he became an Associate of the Philharmonic Society, from which, however, he withdrew in 1855. In 1847 he was elected an honorary member of the Academy of St. Cecilia of Rome, the oldest musical society in the world; also an honorary member of the Philharmonic Society of Rome. Though he has now practically retired from the musical profession of which he was so long an active member, Mr Salaman is still engaged in composition, and is now preparing some important new works for the press. Since the commencement of his long career, Mr Salaman has enjoyed the friendship or acquaintance of nearly all his eminent musical contemporaries, while he has been instrumental in introducing to the public numbers of musicians who have since become famous.

## M. VLADIMIR DE PACHMANN'S FAREWELL RECITAL.

On Thursday afternoon, a large crowd of M. de Pachmann's admirers assembled in St James's Hall to hear him recite a varied programme, and to bid him farewell. Considering it was a morning concert, and, therefore, attended by an audience almost entirely composed of ladies, much enthusiasm prevailed, and the parting was cordial on the sides of both artist and public.

The programme was characterized by lightness; for Chopin's "Funeral March" Sonata, the most considerable piece included, is not very substantial musical fare, and the remaining pieces were mostly of a class natural to drawing-rooms. Certain it is, that they were admirably calculated to show off the peculiarities of M. de Pachmann's talent. We may cite as instances three little boudoir album-leaves—"Si oiseau j'étais," "Repos d'amour," and "Toccata," by Henselt; two compositions of a like nature, by Liszt—"Aux bords d'une source," and "Étude de Concert, No. 3;" the Prelude in B minor, Op. 28, Impromptu, Op. 29, Berceuse, Op. 57, Mazurka in C sharp minor, Op. 41, and Valse in A flat, Op. 42, by Chopin. Amongst other things, however, M. de Pachmann played Bach's First Prelude and Fugue, and, in his best mood, the "Scherzo

a Capriccio," in F sharp minor, of Mendelssohn. The most remarkable performance of the afternoon was the *finale* of the Chopin sonata. Taken at an astonishing speed, which never marred the evenness and delicacy of the player's touch, it passed off like a breeze (to use the happy simile a veteran critic found, long since, for the Polish artist). At the end of the concert, in response to hearty and general applause, M. de Pachmann returned once more to the platform and played Chopin's Study in G flat. This amiable last goodbye the audience acknowledged with renewed enthusiasm.

PINELL.

## MR B. RICHARDS ON ANCIENT AND MODERN MUSIC.

Mr Brinley Richards gave, on Monday evening, Feb. 25, at the Kennington Parochial Hall, in connection with St John's Institute, the lecture and recital with which he has afforded both instruction and pleasure to audiences elsewhere. On this occasion, parts of his highly-interesting discourse were prettily and popularly illustrated with songs by Miss Woodhouse and Miss Eleanor Rees. That both these ladies sang the old as well as comparatively new ballad-music allotted to them in a manner to give general satisfaction was abundantly manifest in the applause they received. In truth, however, the drift of the lecturer's observations followed a bent which might well dispense entirely with vocal aid, and which, in fact, was really valuable in exact proportion to the strictness of those passages confined to the historical progress of instrumental, and especially pianoforte, music. Touching on the antiquity of music, Mr Richards avowed himself sceptical of its existence in ancient times as we now understand its nature. He took two distinct views of the subject, national as relating to its origin, and artistic as concerns its development in times of cultivation. On the whole, he sided with those authorities who regard harmony as a modern science, younger, for instance, than the invention of printing. His illustrations were of the happiest kind, abounding in force of contrast; as for example when he played the simplest of 13th century dance-tunes, probably composed, if that be not too strong a word, for pipe and tabor; and followed it by a Polonaise of Chopin. In tracing the history of chamber-music from the Virginal, through the harpsichord, to the pianoforte, he found several such occasions of striking and impressive illustration; and in treating of the pentatonic scale, which may have existed when the notes used in music were two less than we now recognize, he introduced with great effect his own clever study, a brilliant exercitation limited, as regards the right hand, to the black notes. While speaking of the Virginal, he chose a most felicitous illustration of music played on that Elizabethan instrument, in the quaintest of old country-dances, first given in its simple unharmonised form, as it could only have been given on the Virginal, and then with a quaint bass, which imitated the prancing gallop of hobby-horses. Mr Richards, coming down to the scientific music of the Beethoven Sonata and subsequent works of elaborate diatonics, paid a warm tribute to composers of the modern English school, and gave instances of exquisite grace and refinement from Sterndale Bennett and Walter Macfarren. He spoke more than once in terms amounting to eulogy of the Royal Academy of Music, and, as a foil to the examples of its influence for good, indulged in one or two sly hits at what he termed "aggressive" music. The hall, which was full in every seat, frequently resounded with the heartiest applause; and indeed Mr Richards was compelled to check the ardour of his audience by resolutely denying them the luxury of encores.—D. T.

A new opera, *Giordano Bruno*, is accepted at the Teatro Dal Verme, Milan.

DENVER (COLORADO).—For three years Miss Annie Mason, daughter of Professor R. Z. Mason, formerly President of Lawrence University, Appleton, Wis., has been teaching music and occasionally giving rehearsals. On Friday, January 11th, she gave a *soirée musicale* at the residence of W. G. M. Stone, 350, Wasoola Street. All her pupils did exceedingly well, and drew forth applause from every hand. Miss Mason has reason to be proud of her pupils and her work, and she will be soon known as a teacher of high rank and great merit.—Among the pleasant events of the week have been the musical evenings at the rooms of Haydn Tilla, the talented English musician, who is spending a few months in this country. Professor Tilla has a class of pupils, composed of "society people," and to give their friends an opportunity to judge of the progress they are making is the object of the "evenings," which have proved so enjoyable. Professor Tilla's singing, like his method, is really wonderful, and many will be glad to know that somewhat later on in the season the gentleman, assisted by his pupils, will give a public "evening."—*Rocky Mountain News*.

ST JAMES'S HALL.  
**MONDAY POPULAR CONCERTS,**  
**TWENTY-SIXTH SEASON, 1883-84.**

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE THIRTY-FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON

**MONDAY EVENING, MARCH 3, 1884,**

*To commence at Eight o'clock precisely.*

Programme.

PART I.—Quartet, in E flat, Op. 41, for two violins, viola, and violoncello (Dvorák)—MM. Joachim, L. Ries, Hollander, and Piatti; Song—Mdlle Badia; Sonata, in E flat, Op. 81, "Les Adieux, l'Absence, et le Retour," for pianoforte alone (Beethoven)—Mdlle Schumann.

PART II.—Romance, in B flat (Joachim), and Sarabande and Tambourin (Lec'air), for violin, with pianoforte accompaniment—Herr Joachim; Song—Mdlle Badia; Quartet, in D minor, Op. 76, No. 2, for two violins, viola, and violoncello (Haydn)—MM. Joachim, L. Ries, Hollander, and Piatti.

Accompanist—Mr Zerbini.

**SATURDAY AFTERNOON, MARCH 1, 1884,**

*To commence at Three o'clock precisely.*

Programme.

Quartet, in C major, Op. 6, for two violins, viola, and violoncello (Mozart)—MM. Joachim, L. Ries, Hollander, and Piatti; Song, "Her smile" (Blumenthal)—Mr Edward Lloyd; Sonata Pathétique, in C minor, for pianoforte alone (Beethoven)—Mdlle Janotta; Sonata, "Il Trillo del Diavolo," for violin, with pianoforte accompaniment (Tartini)—Herr Joachim; Song, "Regret" (Schubert)—Mr Edward Lloyd; Trio, in E major, for pianoforte, viola, and violoncello (Mozart)—Mdlle Janotta, MM. Joachim and Piatti.

Accompanist—Signor Romilli.

DEATHS.

On Feb. the 19th, at 42, Sussex Gardens, Hyde Park, the residence of her son-in-law, F. Meadows White, Esq., Q.C., ELIZABETH, widow of RICHARD SMITH, Esq., late of 57, Guilford Street, Russell Square, and the Lodge, Littlehampton, Sussex, aged 86.

On Feb. the 19th, at Dalston, HENRY ALLSOP IVORY, late of Wood Green, aged 63.

TO CORRESPONDENTS.

A. H. W. H. E.—Spohr's magnificent symphony will live, nevertheless, in spite of C. A. B. and Co.—including F. H. and A. H. W. H. E. and F. L., the Weimar-Pest.—Both Sagramore and Dodinas refuse to affix their signatures to the opinions about Bach's *Christmas Oratorio* and Spohr's *Consecration of Sound*; and we are not surprised. *And Carissimi!* By Jingo!! *Carissimi!!!*

S. P. H. (Richmond).—In the *Biographical Dictionary of Musicians*, and any old book of the kind that speaks of Scarlatti. The anecdote may be true; but we hold it as myth.

ERRATUM.—In our provincial intelligence last week relative to the performance of *Elijah* under Mr Hallé's direction at Manchester, we inadvertently named *The Guardian* as the source of our information. It was, however, *The Examiner and Times* from which we quoted the well written and interesting notice. We thank our correspondent for drawing our attention to the error.

STEPHEN HELLER, a Hungarian by birth, but who for upwards of forty years has made France his home, has been decorated with the Cross of the Legion of Honour. Never was distinction more worthily bestowed.

A REUTER's telegram states, under date New York, Feb. 27: "Mr Henry Irving gives an emphatic contradiction to a report telegraphed from London and published here, that he intended entering political life, and coming forward as a candidate for election to the House of Commons."

VICTOR HUGO.—Victor Hugo entered upon his eighty-third year yesterday. The Government struck a medal in his honour, the presentation of which was the feature of the celebration. In the poet's house in the avenue called after his name crowds of his friends and admirers flocked to pay him homage. His drawing-room was filled with choice flowers sent from all parts of the country. A reception in the evening was almost forced upon him, but in spite of his natural wish to retire early and seek repose the aged poet, surrounded by the members of his family, had a kind word for every one who had come to congratulate him.—Paris, Feb. 27, C.C.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

**The Musical World.**  
 LONDON, SATURDAY, MARCH 1, 1884.

MUSIC IN VIENNA.\*

"*La Muette de Portici* is an old love, to whom we must always remain attached." Auber, whose words these are, spoke truly, and the Viennese public thoroughly agreed with him when *La Muette* was, after a long interval, again presented to them at the Imperial Operahouse. Many probably were much astonished at seeing how fresh and vigorous the work is after the lapse of half a century, and how effective at the present day in the midst of a totally different dramatic current. We must not forget that Auber's *Muette* was the predecessor of Rossini's *Tell*, Herold's *Zampa*, and Meyerbeer's *Robert*—that is to say, the very first in the list of brilliantly new operas, overflowing with talent and success, which brought about a thorough revolution in operatic style. That it aided also, as an ally, political revolution, is a well-known fact, though one which is, perhaps, overrated. At least, Auber, who, as a man of highly conservative and monarchical opinions, entertained a lively aversion to revolutions, thought so most decidedly himself. When, after the February Revolution of 1848, the democrat Ledru-Rollin, then become a Minister, received officially the Director of the Conservatory, he said to the latter with a low bow: "Monsieur Auber, you produced with your *Muette* not merely a masterpiece, but a revolution—the three immortal days of 1830!" But Auber, modestly declining the compliment, replied: "Permit me to believe, Monsieur le Ministre, that, if on that memorable evening *Blaise et Béatrice* had been given at the Opera, the Revolution of July would have taken place all the same." We are delighted at the present day with Auber's work without there being any need for especially calling to mind its political or artistically historical significance. But how powerfully the unparalleled musical emancipation and dramatic realism of *La Muette* must have affected those who first heard it, can be understood only by going back to the French Grand Opera between 1820 and 1830. The supremacy of Gluck's and Sacchini's operas had come to an end; the return of the Bourbons revived it for a while. They woke up *Armide*, *Alceste*, and *Edipe à Colonne* that they might wake up the reminiscences of the old monarchy. Spontini's *Vestale* and *Cortez* still shone with mild brilliancy, but over the few masterpieces there rested a grey nebulous stratum of pitiless wearisomeness. To escape this terrible foe, people took refuge in vaudeville, farce, and ballet. From this state of things French musical drama was rescued by the historic-romantic operas of Rossini, Meyerbeer, Herold, and Halévy, all headed by Auber with *La Muette de Portici*. Instead of the solemn chief priest and grand kings and conquerors, the public suddenly saw at the Grand Opera half-naked fishermen and noisy lazzaroni; instead of the usual sacrifices and triumphal processions, the bustle of the marketplace and scenes of revolution. The long series of airs and duets made way for merry barcaroles and short couplets, while the stiff, academical ballets were replaced by fiery national dances. Life, movement, and daring realism reigned everywhere supreme, with, for the first time, in the foreground of the story, the people, the chorus, as the real hero of the opera! Auber completed *La Muette de Portici* in one single flow of creative inspiration, and within three months. He had previously had to do only with light musical comedy, but, delighted with Scribe's admirable libretto, he now ventured to aim at something higher, though without mistaking the limits of his powers. He restricted himself as much as possible to concise forms easy of comprehension, treating the historical picture from the point of view of a genre-painter, and directing a stream of joyousness through tragedy, to the highest pathos of which he was a stranger.

The revival of *La Muette de Portici* attracted to the Imperial Operahouse a crowded audience. They at once greeted the overture as they would some dear old friend, whose well-preserved

\* From the Vienna *Neue freie Presse*.

youthful appearance they were delighted to see. Auber said that he hit upon the brilliant *allegro* motive which recurs at the end of the fourth act in celebration of Masaniello's triumph, as, during the process of shaving, he happened to make a specially splendid lather. How many young French musicians, who, after carrying off prizes, go with a Government stipend for two years to Italy, bring back with them even one melody glowing with Italian sunshine, such as Auber, who never left the pavement of Paris, found in his soap-dish! The curtain rose; but, somewhat to the astonishment of the public, instead of the usual marriage chorus, Duke Alfonso, accompanied only by his companion, appeared. The introductory scene, never given during the memory of the present generation, was restored, but whether successfully or not we will not take upon ourselves to say. Certainly, the recitative in which Alfonso relates what has previously occurred is of essential service to the comprehension of the story; his air itself, however, is cold and insignificant, a drag on the first act rather than a desirable addition. It would, probably, have been more judicious to restore as a novelty the duet between Alfonso and Elvira ("Ecoutez-moi"), which is utterly unknown here. The whole of Alfonso's part, and Elvira's even more, reveals the weak point in Auber's talent: his want of deep intensity, especially in the expression of sustained sorrowful and elegiac feeling. Treated by the librettist and composer in step-motherly fashion, the part of the Bourbon Prince is known and avoided as an unthankful one. It is, moreover, by its very high range and many dangerous intonations a difficult one. Only a tenor as musically certain and possessing the light and pleasing high notes of Herr Schittenhelm can master in a faultless manner the air which frequently rises to the high B and C, as well as the first *finale*. One of the best German *buffo* tenors, unrivaled in *L'Eclair*, *Die Meistersinger*, *Monsieur Pantalon*, *La Poupee de Nuremberg*, and similar works, Herr Schittenhelm, as a sentimental and tragic actor, seldom rises above the level of respectability. A certain embarrassment in his action and the laughing expression, to be overcome only with difficulty, of his face, nullify his power of impersonation, which would otherwise in this instance be undoubted. More elegance than warmth characterizes, also, the part of Elvira, which finds a dignified representative and correct florid singer in Mdlle Lehmann. Up to this point the music of *La Muette* cannot by any means be extolled for its unimpaired youthfulness; it reveals plainly the time of its birth and many a weakness of Auber's. But the two following scenes are among the most charming in the opera and our admiration of them has not yet been blunted. I refer to the Spanish dances, which, for graceful animation as well as melodic and rhythmical charm, were never equalled by any previous ballet-music, and then to the appearance of Fenella, whose pantomimic narrative the orchestra interprets with such touching eloquence. The part of the Dumb Girl consists musically, properly speaking, of a number of little pictures with such sharp, yet at the same time light outlines, and is so lively in colour, that the latest School, which people are so fond of crediting with the invention of the instrumental deaf-and-dumb language, and the reminiscence-motive, might take a lesson. But why is there a Dumb Girl in the opera? We often hear this question put, and the person answering it usually hints at a profound idea or a frivolous bet on the part of the composer. In both respects he is equally wrong. What suggested the part was really this: The celebrated dancer, Bigottini, the Fanny Elssler of the First Empire, emerged on one occasion from the retirement in which she had lived for many years, in order to take part in a performance got up for an artist in distress. She played—what she had never done before—a small dumb part in an unimportant old opera, *Two Words, or a Night in the Forest*. Her powerful acting electrified the audience, and no one more than Eugene Scribe, who, from that moment, was always pursued by the notion of making a dumb girl the principal figure in an opera. As chance would have it, the Grand Opera then possessed in Mdlle Noblet a dancer whose power of clever mimetic characterization was displayed in purely dramatic impersonations more marvellously than in aught else. On the other hand, it had no eminent first dramatic lady singer worthy to appear with the popular bravura singer, Cinti-Damoreau (the representative of Elvira). Auber, who, guided by Scribe's first sketch, had made Fenella his leading singing personage, readily consented to make her dumb and entrust the part to Mdlle Noblet. This lady

achieved as Fenella her greatest triumphs, as did, also, after her, our own Fanny Elssler. The Parisian critics, however, unanimously condemned the introduction of a dumb part into opera. They were, at any rate, right in maintaining that some dramatic episode or other ought to spring out of Fenella's physical infirmity, and, likewise, that the fact of her being dumb should be explained and dramatically justified in the piece itself, if only episodically. The marvellous success of the experiment, which became for the composer the source of his most beautiful artistic motives, does not, however, allow us at the present day to entertain any such scruples. In towns where opera and drama are combined in the same theatre, Fenella is, as a rule, and rightly, given to an actress. At the Grand Opera the part is one of the monopolies of the first lady dancer, even though she be not a Noblet or a Fanny Elssler. This is the case with Mdlle Cerale, whom, as far as our intelligence enables us to judge, we admire as an unrivaled virtuosa on the tips of her toes, but by no means as an actress. Despite the most laudable efforts, she cannot succeed as Fenella in dropping the dancer as the clever Kathinka Friedberg (now Countess Westphalia) did formerly, and as Mdlles Conqui and Linda do at present. No danseuse probably will ever be able to emancipate herself completely from the regular language of signs and the strongly marked miming which are peculiar to the ballet, and so inappropriate among any other surroundings. Mdlle Cerale had painted herself profusely a reddish-brown, and looked so much the reverse of pretty that we involuntarily asked ourselves whether a dumb girl's lover must, among his other qualities, necessarily be blind. There are some female characters whose tragic destiny lies wholly and solely in their beauty; such is the case with Agnes Bernauer, and still more decidedly with Fenella. With the latter, beauty is more than a mere attribute; it is rather the indispensable condition of her being thought probable on the stage.

In the second and the third acts is compressed everything in the way of irresistible novelty and demagogic violence which this opera was the first to present to the astounded world of theatre-goers. Here all is colour, strength, and life. At the end of the second act, moreover, there is the touching dying-away of the animated scene into the little melodrama, equally beautiful in conception and instrumentation. Schumann's incomprehensibly severe assertion that *La Muette di Portici* was "infamously scored" can at any rate be accepted only with considerable modification for the revolutionary scene which ends the third act. Revolutions, which are not effected in real life with rose-water, are not effected in opera with flutes and oboes. The fourth act reveals with the Slumber-Song a new lyrico-sentimental side in the heroic character of Masaniello. Herr Winkelmann, who in the preceding acts had played the part with artistic superiority, declaiming it with pregnant meaning and singing it with vigour, was here wrecked, like so many of his German colleagues, at the *cantilena*, which requires a meltingly tender delivery with a nice equalization of the registers. In Paris, the first two representatives of Masaniello, Nourrit and Duprez, were equally popular, though almost exact opposites of each other. The first Masaniello, Nourrit, a tenor with a clear, pleasing, and flexible voice, without much strength, but with irresistible fervour and vivacity of execution, gave the part a certain dreaminess, with a touch of melancholy, which suited the Slumber Song and the Farewell to the Hut wonderfully. His successor, Duprez, confined himself entirely to the heroic view of the character; with his powerful voice and superabundant energy, the genuine prototype of a man of the people and revolutionist, he carried everything before him. Since then, we have had in Germany, also, according to the individuality of the various tenors and the different way in which they conceived the part, two types of Masaniello, the one after the Nourrit and the other after the Duprez model. Ander reminded us vividly of Nourrit, and, like him, charmed us more especially in the lyrical portions of the character. Herr Muller, too, inclines, with gratifying success, to this view of it. Herr Winkelmann, on the contrary (like Tichatschek formerly), belongs to the Duprez-Masaniellos, far superior in stature, and, probably, in culture, to his French predecessor, but inferior to him as a singer. With regard to its dramatic conception, I have one small objection to make to Winkelmann's interesting and effective impersonation. Immediately after his passionate appeal to the people to revolt in the third act, he exhorts them to pray, as calmly as though, perfectly ignorant of the terrible events which

have just taken place, he had come from some holy retreat to bless the people. This abrupt transition, or rather leap, is untrue and undramatic. The storm of tremendous excitement should still quiver in Masaniello's mien and voice when he bids the people fortify themselves by a short prayer for the sanguinary rising. The fifth act sinks musically, and suffers dramatically from one defect: We do not see the most important events occur before us, but are only told of them. After Masaniello's mad scene, several persons rush anxiously on the stage, first Borella, then Elvira, and, lastly, Alfonso, and relate to us the various occurrences, a plan which, owing to the generally indistinct utterance of singers, enlightens us only in a moderate degree. What becomes of Masaniello and Fenella is wrapped in obscurity, while the political result of the revolution is altogether doubtful. The entire fifth act is recitative and descriptive music, with the exception of Pietro's introductory barcarole, in which we hear all the melodic sweetness and all the careless melancholy of the Neapolitan, a modern echo of Pergolese. Herr Scaria thoroughly failed to get any effect out of it; it requires to be beautifully sung. Can any one who has heard the Slumber Song rendered by Herr Winkelmann, and the Barcarole by Herr Scaria, our best Wagner-singers, still entertain any doubt as to uninterrupted Wagner service ruining vocal art? Herr Scaria sang all the recitative passages admirably; nay, more, he has, as Pietro, the merit of having, by his clear enunciation, materially facilitated the comprehension of the story. In his acting, he struck us as too well-to-do and uninteresting. Pietro is the stern, inexorable republican of the piece, a kind of Verrina in the garb of a fisherman; a certain grandeur and intellectual superiority must be evident in the look and bearing of the man who ruins his friend, Masaniello, the instant the latter assumes the hated ducal mantle.

EDUARD HANSLICK.

CONCERTS.

THE POPULAR CONCERTS.—Herr Joseph Joachim met a great crowd of his faithful admirers on Monday night, when his first appearance for the present season was made. The usual scene took place, without the smallest apparent departure from goodly and long standing precedent. That is to say, the hall was crammed; Herr Joachim was cheered to the echo; everything he did seemed to everybody the very perfection of artistic work; and when a chance for an encore came it was eagerly seized. To the true and great artist belongs such an unqualified triumph, not only as of right, but by usage. The honour is never denied to the deserving, and rarely bestowed upon the unworthy, for the course of musical things is, in the main the course of justice. Herr Joachim has come back to us with undiminished power. That, however, is not saying enough. He has had another year of experience and exercise of the "faculty of growth," which is sometimes defined as genius. A great artist cannot remain the same. Though physical power may fail, the faculties of imagination, perception, and sentiment continue their development till the period of that decay in which the mind shares with the body. From any such period, Herr Joachim is, reckoning by years, a long way off, and all hope that he may continue, season after season, to set before them as an example the perfect and pure devotion to art which consecrates his skill. The programme of the concert was made up of familiar things, which need not be discussed at the present time. It began with Brahms's Sextet in B flat, continued with three pianoforte pieces by Schumann, and Bach's Prelude and Fugue in G minor for violin alone, and ended with Beethoven's Quartet in G (Op. 18). In three out of these four selections Herr Joachim took part, leading the concerted pieces in the magisterial way which belongs to him alone, and exciting the audience to absolute enthusiasm by unrivaled execution of the prelude and fugue. In all he was himself, and in that all is said. Miss Agnes Zimmermann played Schumann's pieces with judgment as well as facility, and Miss Santley's refined art gave additional charm to Piatti's "Lover's Appeal" and Rubinstein's "Nicht mit Engeln." Mr Zerbini accompanied on the pianoforte.—D. T.

PHILHARMONIC SOCIETY.—This now vigorous, and, indeed, rejuvenated society, entered upon its seventy-second season in St James's Hall, on Thursday night, Feb. 21, a large audience being present, and in fullest sympathy with the occasion. From the prospectus issued some time ago, amateurs learned how great a change had come over both the spirit and practice of the venerable institution. Forty years back, or thereabouts, Berlioz spoke of the directors as "bald-pated old fogies," so cautious and conservative were they. Something of fogeyism undeniably existed down to a very recent date; but now the managers are quite up with the times.

Making the advance, they only revert to the principles upon which the society was managed in its early years, when every musician of mark in Europe contributed to the interest of the performances, and the masterpieces of contemporary genius were produced with no less promptitude than spirit. We welcome this really "strategic movement to the rear." It is a drawing back only the more effectually to leap forward. The society has also resolved for the present to put the conductorship into commission, each concert being presided over by a different *chef-d'orchestre*. We see no great harm in this under the circumstances. The average conductor is a very elementary person. It is said of the late Sir George Smart that he contented himself with crying, "Piano, gentlemen;" and though his successors go a little further, their own consciousness and the exigencies of brief rehearsal do not permit them to insist upon more than a few obvious points. It matters little, therefore, who conducts, in the absence of the true conductor, *nascitur non fit*, while our able instrumentalists are quite indifferent to such an everyday experience as a change of ruler. They meet the question, "Under which king, Bezonian?" with the reply, "It doesn't signify a bit." Mr George Mount was the conductor on Thursday night, and met with a reception warm enough to stimulate his best faculties into exercise. Mr Mount is a man of large experience, both in the orchestra and with the *bâton*. The choice of him, therefore, had in it nothing of the experimental, nor did the successful result come as a surprise to anybody. Though novelty was absent from the programme, good things were plentiful, among the selections being Beethoven's overture to *Egmont* and violin Concerto; Spohr's symphony, *The Consolation of Sound*; Mendelssohn's Rondo in B minor for pianoforte; and Gounod's *Saltarello*. Concerning these familiar things there is now nothing to be said with advantage. As subjects for analysis and exposition they were long ago exhausted. But a word, and more than a word, is due to the performance, especially to that of the two instrumental soloists, Miss Clara Asher and Mr Carrodus. The pianist is still a child, and we must be permitted to doubt whether the Philharmonic platform should be open to prodigies, however prodigious. There is sufficient ripe musical fruit in the world to prevent any need for putting on the table that which is green. All the same, Miss Asher is an exceedingly clever young lady, and played with so much effect that the audience loudly applauded her. She is, we believe, a pupil of Mr Mount. Mr Carrodus made a great hit by his fine execution in Beethoven's concerto. He has often performed the first movement of that work at the Promenade Concerts and elsewhere, but it was reserved for an interpretation of the whole to show how great a violin master he is. Mr Carrodus once more introduced Molique's enormously difficult *cadenza*, and again made it a victorious "battle-horse." The vocalist was Madme Patey, by whom Haydn's "Spirit Song" and the beautiful "Inflammatus" from Dvorak's *Stabat Mater* were sung with perfect taste and complete expression.—D. T.

SACRED HARMONIC SOCIETY.—The six church cantatas collectively known as Bach's *Christmas Oratorio* were performed at the last concert given by this society in St James's Hall. Mr W. H. Cummings conducted, but it cannot now be said, as on a previous occasion, that he did so in the absence of Mr Charles Hallé, through illness. Mr Hallé, we are glad to know, is convalescent, and would, no doubt, have been present last night but for an arrangement come to long since. It was only right to give Mr Cummings a chance of making his mark as a conductor, and this he did effectually, showing qualities quite consistent with his known musicianship, but not usually found in a *chef-d'orchestre* of small experience. Much of the *Christmas Oratorio* had necessarily to be left out, and the omissions included some of the finest as well as most fully-developed choruses. On the other hand, the best of the airs and all the beautiful chorales were retained. The effect of the work as thus presented justified its choice; but the result arose in very considerable measure from a capital performance, to which Miss Annie Marriott, Madame Patey, Mr Harper Kearton, and Mr Bridson contributed their best powers. A few of the numbers were listened to with rapt attention and much applauded, among these being "Lord, Thy mercy" (Miss Marriott and Mr Kearton), the echo song, "Ah! my Saviour" (Miss Marriott and Miss Mary Beare), and the lovely air, "Slumber, Beloved" (Madame Patey). These were rendered almost perfectly. The choir again distinguished itself, above all, in the unaccompanied chorales, which were sung excellently well.

MR WILLING'S CHOIR.—The concert given by Mr Willing's choir, in St James's Hall, on Tuesday evening, lay outside the scheme of the season, and was interpolated as an "extra" for the purpose of helping the fund established to promote the restoration of churches near Coventry. This end being in view, special prices were charged, with a result, we doubt not, satisfactory to those who laboured for it. Here, however, we are concerned with the artistic features of

the entertainment, which had considerable interest. At the head of the programme stood a new musical setting of Psalm 57, "Be merciful unto me, O God," composed for tenor solo, chorus, and orchestra, by Mr E. H. Thorne, a talented and industrious artist, who will, or we are much mistaken, work his way well to the front. Mr Thorne has treated his subject more for the concert-room than for the church; employing all the devices of powerful dramatic expression, rather than observing the reticence that properly belongs to music written for an act of worship. Accepted after due note of this fact, the Psalm makes a decidedly favourable effect. It is varied, highly coloured, and picturesque; the materials of modern art are freely employed without exaggeration, and if the ideas are not uniformly striking by reason of novelty or impressiveness, they are certainly presented in an attractive form. Of the various movements, we like least the fugal ending, "Set up thyself, O God." It seems out of harmony with the rest, and, as far as its counterpoint goes, does not justify a resort to scholasticism in the circumstances. Nevertheless, it is easy to pass this by, in view of the merit found elsewhere. The new work was efficiently performed under Mr Willing's direction, with Mr Charles Chilley as a competent solo vocalist. Following Mr Thorne's Psalm, came music of a very different character—a group of nine pieces taken from Handel's Italian oratorio, *La Resurrezione*, some of which had not been heard in London for many years, if ever. Students of the great Saxon's life know that at an early period of his career, and before coming to reside in England, he spent some time in Italy, drinking from the streams of melody at their source. The influence of that visit to the "land of song" extended over his entire career. It made him more cosmopolitan than national, and gave him over his contemporary, Bach—who remained purely German—an advantage which continues to this day. Handel composed several works in Italy, among them *La Resurrezione*, a second oratorio, the germ of the English oratorio known as *The Triumph of Time and Truth*, and also an Italian version of *Acis and Galatea*. All these bear the mark of the country in which they were written, for the vast capacity of Handel enabled him to assimilate whatever inclination or policy led him to adopt. The selections given last evening included several splendid recitations and airs, besides two choruses that no more than faintly foreshadow the glories of the *Messiah* and *Israel*. All were performed without additions to Handel's score, and this, on such an occasion, was right; but in at least one number, the fact that the accompaniments were originally supplemented by a free, or even extemporised, organ part should not have been overlooked. We refer to the tenor air, "Caro figlio," in which only the basses attended the voice, with a result necessarily bald and unpleasing. The interesting music was well performed on the whole, though the band copies did not seem to be quite correct, and the soprano soloist failed in justifying the choice made of her for the task. Madame Enriquez sang an aria, "Vedo il Ciel," admirably. Mr Chilley's "Caro figlio" was good, but might have been better, and Mr Santley's "O voi dell'Erebo" deserved to be called superb. Never, to our knowledge, has that magnificent and impassioned song—which bears on every page the mark of the Handelian Jove—been better sung. The audience were of the same mind, and applauded with enthusiasm. To Mr Willing, who conducted, thanks are due for calling public attention to an almost forgotten work. Mendelssohn's *Athalie* followed, the solo parts being given by the Misses Robertson and Miss Griffin; Mr Santley reading the lines written by the late Mr Bartholomew to connect the various musical illustrations with the argument of Racine's drama. Praise is due to the Misses Robertson, upon whom fell the chief solos, for the correctness and spirit of their singing. But, indeed, the entire performance was very creditable.—D. T.

ROYAL ALBERT HALL CHORAL SOCIETY.—Handel's *Messiah* was performed by this Society, on the evening of Ash Wednesday, to an immense audience. Without considering it in any way as a religious exercise, the work was felt to be in perfect harmony with that class of feelings called forth by the special services appointed by the Church for the first day of Lent. What could be more appropriate at such a season than the "Passion music" in Handel's masterpiece? The choruses were given with a solidity and a grandeur that now subdued, and now excited the feelings and emotions of the assembled multitude. The jubilant strains of "For unto us a child is born" constrained the audience to demand a repetition, and the persistent clamour for an "encore" may be overlooked, by taking into account the inducements such a chorus offers, when delivered by so large and perfect a body of executants. Mrs Whitney sang the soprano airs with considerable effect. Her voice seemed adapted to the character of the music, as well as suitable to the hall. Its natural strength indeed made one think that the exertion the lady used in attacking the high notes was unnecessary. Madame Patey gave an effective rendering of the *contralto* part. Mr Maas' voice imparted significance to "Thou shalt dash them," and to Mr King was allotted the impressive bass music, Mr. Barnby being the conductor.—H. S.

THE GUILDHALL SCHOOL OF MUSIC.—The Students' Concert, held at the City of London School last Wednesday evening, was highly interesting, giving, as it did, opportunity to the talented aspirants—composers, instrumentalists, and vocalists. There was both present success and future promise. Miss Alice Porter's singing, with a voice of exceptional purity and facility, of "Prendi per me" (*L'Elisire d'Amore*), Miss Eleanor Clarke's rendering of Cowen's "If love were what the rose is," Miss Esther Barnett's pianoforte solo "Rondo à la Polonoise" (Sterndale Bennett), as also that of Miss Minnie Hailstone's Mendelssohn's Capriccio in B minor, must be specially named; while treble honours are reserved for the composer and the exponents of Miss Frances Allitsen's two Sketches for pianoforte and violin, "Olga" and "Kermesse." These really exquisite idylls, full of melody and feeling, made their mark; nor was the composer under small obligation to her interpreters. Miss Charlotte Wilkes, the violinist, gave her heart to her work, her bowing, tone, and graceful expression being alike commendable; while the delicacy and care of the pianist, Miss Kate Eadie, were beyond praise. Among other successful performances was that of Master Joseph Ivimey, who made a favourable impression in a violin solo by De Beriot. Mr J. Henry Leipold conducted.

ON Friday evening, 22nd ult., Mr Sinclair Dunn gave his fourth annual concert in Steinway Hall, Lower Seymour Street, assisted by quite a number of his talented *confrères* in art. The unfavourable weather no doubt prevented the presence of the Earl and Countess of Aberdeen, under whose patronage the concert was given, and also accounted for the fact that a few of the reserved seats were unoccupied, all the other parts of the house were however well filled. The programme was judiciously selected, just enough of the Scotch element being added to give piquancy to the entertainment. Madme M. Ziméri, whose reputation in the concert room is now established, gave in capital style "Onorez, onorez" (Dessauer) and "Good bye" (Tosti), both encored; and Miss S. Fenne, the possessor of a soprano voice of much sweetness and power, was also recalled for her pathetic rendering of "Auld Robin Gray" (Reeves) and "The Children's Home" (Cowen). A word of praise is also due to Miss Edith Phillips and Minnie Laurie, for the manner in which they acquitted themselves in the several selections. Mr Sinclair Dunn, whose versatile talent is becoming more widely known, was equally at home in "The Macgregor's Gathering" and "Fond Memories" (Charlton T. Speer), two songs of a widely different character. In the second part his songs were "I always meet you," "Try me once again" (Caracciolo), and "Alma Soave" (Donizetti), in all which he proved himself a capable artist. Mr Walter Clifford pleased greatly in "Gae bring to me a pint o' wine," and "The Village Blacksmith." Miss Margaret Gyde (Thalberg Scholar, &c.) gave with her accustomed power a pianoforte solo, "Caledonia" (Benedict), and (a) "Le Zephyr" (Harmston), (b) "Spinning Song" (Mendelssohn). A welcome variety was given to the entertainment by the reading of Mr Campbell Rae-Brown, entitled, "The Postman's Story," and "Abel's Death" (Byron), given with much dramatic power by Gospodin Lubimoff (the Russian tragedian). We must not omit to mention the performances of the juvenile pipers of the Royal Caledonian Asylum under the direction of Serjeant Grigor M'Gregor, nor the Sword Dance, executed by one of his *protégés*—"the Smallest Piper in the World." Signors L. Caracciolo, G. N. Carozzi, and Mr W. C. Wood were the conductors.—WETSTAR.

MR W. R. CAVE gave a concert in connection with the West London Orchestral Society, of which he is conductor, at the Eyre Arms Assembly Rooms, St. John's Wood, on Thursday evening, February 21. The band, Mr Morris leading the first and Mr Angle commanding the second violins, Messrs Lait, Coxhead, and Davies, being at the head of the violas, violoncellos, and double-basses, played, remarkably well, Suppé's overture to the *Poet and Peasant*, the first movement of Beethoven's Symphony in D, a selection from Gounod's *Faust*, a spirited march by the conductor (Mr W. R. Cave), the Allegro movement from Beethoven's C minor Symphony, and a waltz by Strauss. The solo performances consisted of a brilliant rondo for the violin and a fantasia for the flute, both capably played respectively by Mr W. R. Cave and Mr R. H. Tomkins. The vocalists were Madame Helen Stark, who among other songs gave Spohr's "Bird and Maiden" (with flute *obbligato*), Miss Minnie Gwynne, Messrs Arthur Vitton, and Henry Pyatt, who evidently satisfied the audience by their respective contributions. Mr W. H. Whatmoore presided at the pianoforte. The concert was altogether highly successful.

THE Tooting Choral Society gave a concert on Monday, Feb. 25th, the second part of which consisted of Cowen's cantata, *The Rose Maiden*, the soloists being Misses Blackwell and Coyte Turner, Messrs John Cross and Joseph Lynde, assisted by a choir of fifty voices, conducted by Mr Alfred Physick. A large and fashionable audience attended, and the concert gave perfect satisfaction.

M. HENRI LOGÉ gave a *matinée musicale* lately at the Princes' Hall, Piccadilly, and was favoured with the attendance of a large and appreciative company, including many well-known amateurs of pianoforte music. The programme was almost unreservedly devoted to an exposition of M. Logé's qualities either as composer or executant, in both which characters he has gained considerable repute for a clearly defined style which is free from affectation, and which holds a middle place between the romantic and the idyllic schools, as signified both by his own melodious and suggestive solos, and by his catholic selections from the works of Beethoven, Rubinstein, and Chopin. His touch is firm, bright, and delicately emphasised. These agreeable characteristics have been communicated in a notable and promising degree to his pupil, Miss Alice Bateman, who, as an amateur, joined him in Rubinstein's duets—fancifully assigned to the eighteenth (<sup>19th</sup>) century—"Pêcheurs Napolitains et Napolitaines" and "Toréador et Andalouse." The pieces written for the pianoforte by M. Logé follow the songlike character typified, in their several ways, by Mendelssohn and Chopin; indeed, they are even more avowedly picturesque in the aim which their titles imply. The first suite consisted of a "Cradle-song," "Le Tambourin," "Chanson Triste," and "Caprice de Concert;" the second of "Far-away Bells," "Mazurka," and "Les Patineurs." Beside these non-verbal lays, M. Logé's capacity as a veritable song-writer was ably illustrated by Miss Carlotta Elliot and Mr Isidore de Lara, who, with Mlle Le Brun, were the vocalists aiding in the fulfilment of a programme well attuned to the taste of a cultivated audience.—D. T.

A CONCERT was given at the Confraternity Hall (St Dominic's Priory), Haverstock Hill, on Tuesday evening, February 26th, with the valuable aid of Mlle Alice Roselli, Misses Mina Graham, Cecilia Davenport, Werner, and Oscar Byrne; Messrs Charles Lyall, Allison Lister, Arthur Oswald, and Master George Leipold. Among the successful songs were "The last dream" (Cowen), well sung by Miss Roselli, and immensely applauded, the same lady rendering a song by Roeckel so much to the satisfaction of the audience that they called her back to the platform, when she gave, with remarkable facility of execution, Rossini's "Una voce poco fa." Another vocal success was achieved by Mr Charles Lyall, who gave Kücken's "I met by chance" and Samuel Lover's humorous song "Oh mother! he's going away," which sent the audience away roaring with laughter, so characteristically was the song rendered. Messrs Churchill Sibley and John C. Bowen accompanied the singers.

THE Guildhall School of Music gave a choral and orchestral concert in the Guildhall last Saturday afternoon, February 23, when the progress made by this important City musical institution—so ably directed by Mr Weist Hill—was again manifested. The chief feature in the programme was Mendelssohn's unfinished oratorio, *Christus*; the completion of which—as of other great works—was frustrated by his premature death in 1847. The beauty of the few pieces that we have is sufficient proof of the loss sustained in the non-completion of the work. The orchestra, chorus, and principal singers (Messrs Jessurun, Beckley, and Victor) performed their duties remarkably well. The oratorio was preceded and followed by a miscellaneous selection, including a "Hymn to Diana," by Mr Thouless, for soprano solo (Miss E. Umpleby) and chorus, a Gavotte by A. C. Tattersall, both given for the first time, and vocal pieces contributed by Misses A. Heale and N. McEwen, Messrs D. Henderson and S. Beckley. There was a large attendance.

BLÜTHNER ROOMS.—A morning concert was given at these rooms on Friday the 22nd ult., which possessed some agreeable features. The vocalists were Madame Antoinette Sterling, who sang *Lieder* by Beethoven and Mendelssohn in her own exemplary manner, and also Cowen's "Reaper and the Flowers," and Mr Oswald, a chamber singer of merit, who was heard in Gounod's "Medjé," and subsequently in Moir's "Only once more." Mr Carrodus, the well-known violinist, executed with admirable skill and feeling Mendelssohn's "Andante and Finale" from the E minor Concerto, and other pieces. Mlle Marie Krebs, however, was the artist in whose performances the audience took the most interest. She not only gave a charming reading, as is her wont, of the "Moonlight" sonata of Beethoven, but played also a round of pieces by Gluck, Schumann, Chopin, and other composers, including the clever "Octave Study" by her father, which it need hardly be mentioned only a well-disciplined and experienced hand dare attempt. Mlle Krebs distinguished herself in all these varied solos with her accustomed ability, and—as the special object of the concert was apparently to exhibit the mechanical characteristics of the Blüthner pianoforte and vindicate its claims to public approbation—a brighter and more satisfactory illustrator than herself could not possibly have been chosen.

MR G. AUGUSTUS HOLMES (organist of St George's, Camberwell), gave a concert at St. George's school-room on Monday evening last, before a large and fashionable audience, when he was ably supported

by several artists of high repute. The programme included songs by Mdme Lansell-Sims, and Miss Meta Russell, Messrs C. A. White, James Budd, Henry Verrell, and G. A. Holmes, all of whom did justice to the compositions confided to them, encores in most cases being received and acknowledged. Amongst the most interesting features of the evening were the pianoforte solos played by Miss Lillie Albrecht, young lady, whose clever and remarkable powers of execution have earned for her a prominent position in musical circles. Miss Albrecht gave Schumann's "Slumber Song," and Liszt's "Grand Galop de Concert" in splendid style, being loudly recalled after both performances, and in response to the latter played one of Schubert's Impromptus, which gave great satisfaction, and at the same time showed her to be equally an adept in classical as in modern compositions. Organ solos were given by Mr G. Augustus Holmes with his accustomed skill and ability, including "The Sentinel's Night March," an effective composition written by him, and originally performed at his recitals at the late International Fisheries Exhibition. In conjunction with Mr Holmes, Miss Evelyn Seymour-Smith rendered most valuable assistance as accompanist. The National Anthem concluded this successful concert.—G. A. H.

MISS MADELINA CRONIN'S *soirée d'invitation* at the Prince's Rooms on Tuesday, Feb. 19, was accepted by a large number of her friends and many of her distinguished patrons, who were highly pleased with the selection of music provided by their accomplished hostess, and would have been equally grieved had the accident to Miss Cronin (who met with a severe fall as she descended the staircase of her residence to proceed to the hall) been known. Luckily "no bones were broken," and the clever artist shewed no signs of suffering but went through her arduous performance without flinching, although evidently somewhat nervous from the shock she had experienced. Miss Cronin's *répertoire* on the occasion under notice consisted of Beethoven's Sonata in C, Op. 53, (dedicated to Count Waldstein); Mendelssohn's Andante and Variations (Op. 82), Etude in F (Op. 104), Chopin's Polonaise in C sharp minor (Op. 26), Etude, No. 15 (Op. 25), Prelude, No. 15 (Op. 28), Scherzo in B minor (Op. 20), Pauer's Valse (Op. 41), Rubinstein's Mélancolie (Op. 51), Raff's Tambourin (Op. 204), and Liszt's "Rakoczy March." Our readers will see from the list of pieces we have enumerated that Miss Cronin had undertaken no ordinary task, and when we state that she accomplished it like a thorough artist they will be as pleased to hear as we to chronicle it. Miss Cronin was assisted as vocalist by Miss Helen Meason, who rendered Pinsuti's "Heaven and Earth" with perfect expression, and the Scotch song, "John Anderson, my jo," like a "born Scotch lassie." Some part-songs by "The Minnesingers" varied the programme.

A very successful concert was given on Friday, Feb. 22nd, in aid of the Vicarage Fund of St Mark's, New Cross. The vocalists were Mdme Carlotta Ide, Miss Rosina Cave, Mr John Cross, and Mr Charles Marriner. The violinist was Mr Louis Robins; and the pianist, Miss Louise Sheppard. Upwards of £10 was cleared for the fund.

THE SUNDAY LEAGUE.—The noble society for promoting progress in art and science gave their subscribers a social tea and concert on Sunday, February 24, at Neumeyer Hall. The run after novelty and progress has begun with these kind of gatherings, and perhaps never was there yet in the metropolis a Sunday concert given, and listened to by a more attentive and appreciative audience. It was not sacred music alone that pleased, but classical also, and the funny, amusing comic intermission pleased and charmed the progressist. There was Beethoven's Serenade Trio, for violin, flute, and alto; there was the "Adelaida" of the same composer; the "Spinnlied" of Liszt, played exquisitely by a Spanish lady, Mdme Diaz; there was Gounod's "Nazareth," and "Les Rameaux" by Faure; a pianoforte solo by Ascher; solos on a concertina and zither; a beautiful rendering of Handel's "Angels ever bright and fair," by Mdme Vowers; a violin solo by Molique, played by Miss Masett; several "recitations" by Miss Ebosk, the talented young Shaksperean elocutionist; a humorous sketch by George Grossmith, "An Awful Little Scrape;" and "A Description of a Farm-yard" by Mr Watkins. The Sunday evening passed away happily, and the little congregation left as happy as if they had had the blessing of a bishop. Such Sunday evenings should be repeated, and much good for art would be done. The whole was under the able direction of Mr Sigismund Leh Meyer.—(Communicated.)

A most successful performance of Rossini's *Stabat Mater*, with Giulia Novelli and Castelmary, has been given at the Theatre, Monte Carlo.

MAYENCE.—Jules de Swert's new opera, *Hammerstein*, has been successfully produced at the Stadttheater. Both librettist—Wilhelm Jacoby—and composer were called at the end of the last act.

## PROVINCIAL.

EASTBOURNE.—On Feb. 21st Miss Frances Allitsen, whose talent is already abundantly recognized in St Leonards, gave (by permission), at 4, Cornfield Place, Eastbourne, a matinée d'invitation. Miss Allitsen took honours on the occasion both as composer and vocalist, two of her MSS. songs having been produced, the first, "Oh, Hemlock Tree," charmingly rendered by herself; the second, "My Lady Sleeps," sung by an accomplished amateur. Gounod's "There is a green hill," Goldberg's "Die Botschaft," and Ambroise Thomas's "Connais tu le pays" (*Mignon*) were selected by the fair vocalist to set forth her accomplishments and finish in various styles. Mr Follett Synge gave two readings, "Bertha in the Lane" (Barrett Browning) and "The Curate's Walk" (Thackeray), with great pathos. Mr Charles Williams, organist of Christ Church, played Chopin's "Tarantelle" and examples of Henselt and Mendelssohn in excellent style and with brilliant effect.

WEYBRIDGE.—Mr George E. Lake gave a concert on Saturday afternoon, Feb. 23, with the assistance of Miss Mary Warburton, R.A.M., and Mr Wilson-Catto, vocalists; Herr Louis Röver, violin, and Mr Alfred Harrison, flute; Mr Lake and his pupil, Mr A. Burnell, were the pianists, the concert-giver contributing, among other works, a Bourrée by Bach, a Fantasia by Mozart, Preludes by Chopin, one of Stephen Heller's "Nuits Blanches," as well as (with Herr Röver) Sonata for pianoforte and violin, and with his pupil some Hungarian dances as pianoforte duets. Miss Mary Warburton gave Sullivan's "Orpheus with his lute," Hérold's "Jours de mon enfance," and Sir Julius Benedict's variations on the "Carnival of Venice," the first named with the taste and expression necessary for its due appreciation, and the others with a remarkable facility of execution that spoke highly for the training the young singer had received at the Royal Academy of Music.

MATLOCK.—A concert was given in the Assembly Rooms, Matlock Bridge, on Wednesday evening, Feb. 20, the singers being Miss Mary Warburton, R.A.M., Miss Howard Dutton, Misses T. E. Gandy and C. F. Wardley; the instrumentalists were Mr C. H. Coulson (violincello), Misses N. M. Day and J. G. Barker (pianoforte). Mr Barker began the concert with a capital performance of Sydney Smith's "Tarantella," and afterwards played, with Mr Day, a pianoforte duet, besides accompanying the vocal music. The singers gave perfect satisfaction, Misses Warburton and Dutton contributing, among other pieces, Blumenthal's duet, "The Venetian Boat Song," and Miss Warburton, in addition, Ganz's "Sing, sweet bird," and Sir Julius Benedict's variations on the "Carnival of Venice," which she rendered with extraordinary facility winning a unanimous encore, responded to, however, by one of the popular ballads of the day.

TORQUAY.—With the novel title of a "Vocal, Violin, and Pianoforte Recital," a concert, under the management of Mr Paish, took place at the Bath Saloon on Thursday afternoon, Feb. 21. The artists were Miss Beare, Mr Francis Ralph, and Mr Charles Fowler, all distinguished members of the Royal Academy of Music. Of course it is thoroughly understood in this country—says *The Torquay Directory*—that a musician with an English name, however good he may be otherwise, cannot be so good as an ordinary foreigner. Unfortunately foreigners in their own country have the same opinion, so that an Englishman becomes heavily handicapped. It is only when foreigners come to England that their eyes are opened to the fact that there are plenty of our own countrymen well to the front in spite of this heavy handicapping. The most important number in the programme was a Sonata Trio for the voice, violin, and piano, the composition of Mr Fowler. It is in three movements. The first, *Allegro Moderato*, is written to the words of Milton's "Ode to the Nightingale." The combination of the voice with the instruments has a novel and charming effect, and we believe this is the only large composition in the Sonata form that has ever been written with the voice thus introduced. The *Andante* is a setting of Dryden's lines, "O lull me, lull me charming air." The music of this is as beautiful as the words and fairly captivated the audience. The last movement, *Presto Scherzando*, is a setting of Milton's "Ode to Mirth." The music of this is admirably suited to the words. At the conclusion the performers were recalled. Mr Fowler's solos were Weber's grand Sonata in A flat and a selection of studies by Chopin, Henselt, Thalberg, and a brilliant study in octaves by himself. Besides her part in the Sonata Trio, Miss Beare sang Rossini's "Bel Raggio," the aria she selected for her *debut* at the Monday Popular Concerts some time ago. Mr Francis Ralph's solos were Mendelssohn's Concerto and a *Morceau Charactéristique* (encored), composed by Mr Charles Fowler for the lady violinist Mlle. Hélène de Lisle.

LEICESTER.—The last of Mr Harvey Löhr's chamber concerts for this, his second season in the town, was given on Thursday evening,

February 21, in the Museum Lecture-room, the appearance of which would seem to fully verify the announcement made by the director that these assemblies have gradually, but surely, increased in popularity. Those who have had the pleasure of attending from the first—says the *Leicester Chronicle*—must have been struck with the expanding interest displayed in them, as evidenced by the augmented attendances, which during the present season has been particularly marked, and also by the hearty appreciation of the music which is invariably evinced. Never was this more observable than on the occasion under notice, when every seat was occupied, and several could hardly find accommodation. The programme was also of a very enjoyable character, consisting of a varied selection of the best works of standard composers, which at the same time were so judiciously chosen as to come within the power of the performers, and to enable mixed audiences to enjoy them to the fullest extent. Lovers of really first-class music presented in a worthy manner will be glad to hear that it is Mr Löhr's intention to continue the concerts next season, which we trust will prove as gratifying as we believe the past one has been.

WARE.—An excellent ballad concert, in aid of the funds of the Ware Institute, was given in the Town Hall, February 26, under the direction of Mr J. L. Gregory, F.C.O. The artists were Madme Clara West (soprano), Miss Lottie West (contralto), Mr Trelawney Cobham (tenor), Mr Arthur Payne (violinist), and a glee party. Madme and Miss West obtained several encores; the same compliment was also accorded Mr Arthur Payne for his violin solos. A special feature of the programme was a new ballad, "The Dream of Home," composed by Mr Gregory, charmingly rendered by Miss Lottie West, and most enthusiastically encored. The attendance was good, and the concert altogether a success.

MANCHESTER.—Mozart's Symphony in E flat, the first work in the programme of Mr Charles Hallé's Grand Concert on Thursday evening, February 21, is one of the best known and most popular of the forty or more his fertile fancy and fluent pen gave to the world. Beethoven's Pianoforte in G was the only other orchestral work in the first part. With Mr Hallé at the leading instrument, supported by an orchestra—says *The Examiner and Times*—to whom Beethoven's concertos are familiar, and conducted by Mr Hecht, a pianist and zealous student of Beethoven, everything was provided to warrant the hope of a perfect rendering of this noble work. And assuredly the expectation was fulfilled. The audience, gratified to see Mr Hallé able to play the work in which he was to have been heard a fortnight ago, was more than usually enthusiastic as he came to the front, and it is really no exaggeration to say that he never more emphatically displayed the musicianly instincts and artistic skill which have long made him the most faithful and finished of all living interpreters of Beethoven. Bizet's "L'Arlésienne," which was heard with so much interest when first performed here more than five years ago, was another very welcome work. The only other novelty was Dvorák's overture, *Mein Heim*. Miss Griswold, the vocalist of the evening, made her second appearance at these concerts, and confirmed the favourable impression she had previously made. Her first piece was the passionate love song, "A toi mon ame," from Gounod's *Mireille*; Berlioz's *Villanelle* ("Quand viendra la saison") was less effective; but Miss Griswold's expressive singing of two of Schubert's *Lieder* proved that her range of study embraced music of more than one school. She is, in fact, both an artist and a vocalist, and with further experience her singing will lose the signs of undue effort which are at present occasionally noticeable.

## ILLNESS OF MDME MARIE ROZE.

Mdme Marie Roze was announced to play Carmen at Blackburn on Wednesday evening with the Carl Rosa Opera Company, but the large audience that assembled at the theatre were destined to be disappointed, for an announcement was made to the effect that Mdme Roze was prevented by severe indisposition from appearing. It seems that Mdme Roze has been suffering for several days from a severe toothache, and in order to check the same she applied an overdose of a preparation of chloroform, which caused her to swoon at Euston Station yesterday, while on her way to Blackburn, and which has since left her in a prostrate condition. The physicians are, however, of opinion that there is no serious result to be apprehended, and that Mdme Roze will, in a few days, be able to travel.

The following is a copy of the medical certificate:—"I hereby certify that Mdme Marie Roze is suffering from a swollen face, accompanied by intense pain, which, under the most favourable circumstances, will incapacitate her from singing for several days.—JOHN FORREST, M.R.C.S., 65, Church St., Feb. 26, 1884, 2.30 p.m.

## WAIFS.

**SIR HERBERT OAKELEY.**—An esteemed correspondent writes us—“It is understood that two of the names of distinguished musicians recommended by Sir Herbert Oakeley, Professor of Music in the University of Edinburgh, for laureation on the occasion of the Tercentenary Celebration thereof in April, have been accepted by the Senate, and the degree of LL.D. will be conferred on Sir Frederick A. Gore Ouseley, Bart., and Mr Charles Hallé.”

E. Remenyi is at Havannah.

Cécile Ritter is singing at the San Carlo, Lisbon.

Miss Hope Glenn returns to America in September.

Marie Durand will, it is said, shortly return to America.

An Italian opera company will shortly leave Europe for Monte-video.

Léo Delibes' *Lakmé* has been performed with much success at Dijon.

The Teatro San Pedro, Rio de Janeiro, has been enlarged and restored.

A series of Popular Concerts has been successfully started in Antwerp.

The Popular Concerts of Classical Music have been resumed in Toulouse.

A new musical paper, the *Encyclopedia Musical*, has appeared in Barcelona.

A new opera, *Paria*, music by Sig. Villafiorita, has been produced in Bergamo.

Mdme Montigny-Rémaury took part lately in one of the Popular Concerts, Lille.

Eugenie Pappenheim will appear in German Opera at the Thalia Theatre, New York.

The tenor Engel has been much applauded in *Robert le Diable* at the Liceo, Barcelona.

It is reported that Mr Abbey has engaged Sophie Meuter for a series of concerts in America.

There was a grand Wagner Memorial Performance on the 13th of February at the Stadttheater, Bremen.

Signorina Pasqua and Gayarre are engaged to sing in *La Favorita* during the International Exhibition, Turin.

The Mendelssohn Union, Pittsburgh, U.S., will give a performance of Sir Michael Costa's *Eli* on the 11th March.

Having recovered from a long illness, the pianist, Rafael Joseffy, has been giving a series of concerts in New York.

The new buffo opera, *Der Geist des Wojewoden*, has already been withdrawn at the Walhalla-Operetten-Theater, Berlin.

Tschaikowsky has completed his new opera, *Mazeppa*, which will be produced first in Moscow and then in St Petersburg.

According to the *Pungolo*, Teresina Singer is engaged to a Spanish gentleman in Barcelona, and will be married to him this month.

The Théâtre-Bellecour, Lyons, which was inaugurated with Massenet's *Roi de Lahore*, is to be converted into a Café-Chantant.

A new opera, *Der Schmied von Gretna Green*, book by Felix Dahn, music by Oscar Bolek, is in rehearsal at the Stadttheater, Rostock.

Boito's *Mefistofele*, with the well-known basso, Castelnary, in the cast, will be given next month at the Teatro della Pergola, Florence.

Leonardo Perugini, the Nestor of singing-masters—twelve years in Naples, ten in Paris, and thirty-three in London—has died at Monopoli.

Talazac, the tenor, is re-engaged for two years at the Paris Opéra-Comique. He is to receive 8,000 francs a month and sing three times a week.

Cimarosa's *Matrimonio Segreto* has been furnished with an entirely re-modelled libretto for its forthcoming performance at the Imperial Operahouse, Vienna.

The King of Holland has conferred on M. Thomson, the violinist, and professor of that instrument at the Conservatory of Music, Liège, the Cross of the Netherlands' Lion.

A new bi-weekly periodical, the *Zeitschrift Parsifal*, entirely devoted to the realization of “Wagner's Art-Ideal,” has been started in Vienna by a Herr Emerich Kastner.

Three Wagner Concerts, with Mdme Materna, Herren Winkelmann and Scarpa as principal vocalists, will be given, under the direction of Mr Theodor Thomas, next month at the Metropolitan Operahouse, New York.

On the 20th March Mr Isidore de Solla's cantata, *Sisera* (which has already been twice performed by the Guildhall School Ladies' Choir), is to be performed at Steinway Hall by Mdme Duka's Choir, under the conductorship of the composer.

Mdme Carlotta Patti introduced at the Crystal Palace Concert on Saturday, Feb. 16th, a new song by Mazocchi (accompanied on the violoncello by De Munck), entitled “*Sul Mare*,” and Yradier's Spanish song, “*La Caleera*,” in her usual artistic and sparkling manner.

An explosion, by which one man was seriously injured, took place at the Covent Garden Theatre on Tuesday afternoon. Mr Gye and a firework artist had been conducting some experiments for the production of lightning effects for scenes in opera, when some of the chemicals exploded, hurting the assistant very much. Mr Gye escaped without injury.

The *mæstro*, Signor Garibaldi, author of many charming musical compositions, has just terminated the score of a comic opera in three acts, entitled *The Three Hunchbacks*, about which report speaks highly. We are informed that Signor Garibaldi will soon visit London, in order to make his opera known. It is said he has been most successful in amalgamating the “*brio*” and dash of the old Italian opera-buffs with modern operatic ideas.

On Saturday, Feb. 23rd, Mr J. S. Curwen, president of the Tonic Sol-fa College, closed a long lecturing tour, during which he has been urging the spread of musical education in schools, homes, and congregations. After visiting Carlisle, Mr Curwen proceeded to Inverness, and was received there at a *soirée* by the principal citizens. Subsequently, meetings were held at Dingwall, Tain, Invergordon, Forres, Brechin, Dundee, St Andrews, Stirling, Falkirk, Motherwell, Linlithgow, Glasgow, Edinburgh, Annan, Stranraer, Belfast, and Londonderry.

M. de Munck, solo violoncellist to H. R. H. the Grand Duke of Saxe, made his first appearance at the Crystal Palace Concerts on Saturday, Feb. 16th, when his facility of execution, true intonation, and powerful tone caused his rendering of the first movement of Andreas Romberg's Ninth Concerto, for violoncello and orchestra, to be extremely acceptable to the audience. The other two *morceaux*, Chopin's “*Nocturne*” (arranged by himself) and Dunkler's “*Fileuse*,” were particularly well received, owing to the delicacy of his tone, graceful bowing, and executive skill, which at once stamped him as a thorough artist.

**CHICAGO, FEB. 10.**—Colonel Mapleson has abandoned the idea of taking his company to St Paul. He outlined his plans to-night as follows:—“We shall appear here for the last time this season at McVicker's, Wednesday next, for the benefit of the sufferers by the floods at Cincinnati. Thursday we leave for St Louis, opening there the following Monday for one week. From there we go to Denver, where we play for three or four nights, and appear at Cheyenne for one night. At Salt Lake City we will make a stand of two or three nights, and thence, ho! for San Francisco. There we open on March 10, and perform for two weeks. After that we come East, possibly stopping at Denver for a couple of nights, and then going to Cincinnati, should the floods allow us to do so. Then we go to New York City, beginning April 7, and after that, home to dear old London.”—*Freund's Weekly*, Feb. 14.

Bach's *Christmas Oratorio*, although familiar to every musician, is not heard in our concert rooms as frequently as it deserves to be, and the numerous attendance last night was welcome proof that the genius of Bach is no longer neglected among us by the side of his great contemporary Handel. The *Christmas Oratorio*, although less grand in conception and design than the *Passion According to St. Matthew*, Bach's sacred masterpiece, is full of beauties of the highest kind, and again and again strikes one by what, for want of a better name, must be called the modern spirit of much of the music. Bach, in other words, was less than any other composer of his age influenced by the *rococo* mannerisms of that age, and therefore appeals to us even more forcibly than to his contemporaries.—*Times*, Feb. 23.

**ROYAL COLLEGE OF MUSIC.**—Three close scholarships in this College are to be competed for before the beginning of the new term in May next. That for Liverpool has been founded for natives and *bond fide* residents in Liverpool, or Lancashire within twelve miles of Liverpool, by general subscription in that city; that for Shropshire, by Mr A. P. Heywood-Lonsdale, of Gredington, Whitechurch, Salop, for natives of the county, or residents therein for five years; that for Suffolk (or, failing Suffolk, for Nottinghamshire), for natives, or residents of not less than five years, by Mr William Gilstrap, of Fornhamhall, Bury St Edmund's. These scholarships confer the advantage of complete musical tuition and maintenance for a period of not less than three years. A paying student has arrived from Brisbane, Queensland, on subscriptions from individuals in the colony. The number of pupils now amounts to 154. Mr George Watson, jun., has been appointed registrar to the College.

**SIGNOR ARDITI.**—There is one factor of the Mapleson performances to which nobody has done justice. It is the dear old *Maestro* Arditi. Whatever happens to other conductors, failures do not happen to Arditi. At every performance that smooth old pate is

the rock upon which the Mapleson church is so securely founded that the gates of hell—that is to say the orchestra and chorus—cannot prevail against it. The misfortune of Arditi's work is the ease with which he does it. It looks as "easy as lying," as Hamlet has it. Sig. Vianesi earns his money. He pounds, screws himself round in his chair, shouts at the chorus, gesticulates frantically—and even then things often go at sixes and sevens. Arditi is as quiet as Thomas. You go there one night, two nights, a season, or ten years, and it is always the same; things go like clock-work. All that is Arditi. Clock-work does not grow, least of all in an opera company. The conductor makes it if it gets there. Arditi is the quiet executive officer who is such a master that in all the notices he gets overlooked. He is "only the conductor." Exactly, only the conductor. He is the man who is responsible for every note sung upon the stage or fiddled, blown, or pounded in the orchestra. Always Arditi. For twenty-four years he has been with Col. Mapleson.—*Chicago Morning News*, Feb. 11th

MR AND MRS GERMAN'S REED'S ENTERTAINMENT.—While the lively vaudeville of *A Moss Rose Rent*, so pleasantly written by Mr Arthur Law and so melodiously illustrated by Mr Alfred J. Aldcott, maintains its prominent position at St George's Hall, additional novelties have been introduced into the remaining portion of the programme. In anticipation of the vernal period, Mr Corney Grain now provides second edition of his famous musical sketch, entitled *Spring's Delights*, the original text being accompanied by elucidatory notes throwing new light upon a subject which this variously gifted gentleman has evidently closely studied. Mr Corney Grain, in his own diverting fashion, points out some peculiarities of the season which the poets have never recognized. He discourses on the theme from what may be considered the householder's point of view, and by the roundelay of the Whitewashers, the Handelian chorus of the Plumbers, the glee of the Glaziers, and the plaintive ballad of the artisan singing "I'll paint for thee thine outer door," vividly reminds his audience of some of their past experiences. *A Double Event*, written by Messrs Arthur Law and Alfred Reed, with music by Mr Corney Grain, merrily concludes the entertainment. A purveyor of pork pies and an agent for aerated waters have laid siege to the hearts of the landlady of a country inn and her pretty niece who serves in the bar. Mistakes arise to which is the object of their affections, and after half an hour's drollery arising out of these perplexities explanations take place, and the couples are properly assorted. A well painted scene representing the interior of *The Leather Bottle* forms a picturesque background for the action of a bustling trifle, sustained with much spirit and animation by Miss Fanny Holland, Miss Marion Wardroper, Mr North Home, and Mr Alfred Reed.—D. T.

ROYAL ITALIAN OPERA.—The directors of this establishment have just made a departure from precedent by issuing a "preliminary prospectus" containing a brief statement of their intentions with regard to the season which will begin on April 29. They promise full particulars at the usual time, but already enough is revealed for the interest upon which, no doubt, they counted. Assuming that the statements put forward will undergo no modification, the question of Mdme Patti's return to Covent Garden is set at rest. Her name heads the list of sopranos, as it has, with no more than a single break, since 1861, and with the most popular *prima donna* of the day are associated Mdmes Albani, Lucca, Sembrich, Durand, De Vere (a new comer), Crosmund, some time back one of Mr Mapleson's artists, and the American soprano, Miss Gertrude Griswold. Mdmes Scalchi, Reggiani, and Tremelli are the promised contraltos; the tenors are MM. Nicolini, Marconi, Soulacroix, and Mierzwinski; the baritones and basses, MM. Cotogni, Devoyod, De Reszké, Monti, and Novara. Doubtless the small proportion of new talent in this list will be increased before the season opens. In other respects the personnel remains unaltered; MM. Bevignani and Dupont again dividing the conductor's duties, and M. Lapiassada continuing to act as stage manager. The repertory of the season is, of course, not yet finally settled, but the prospectus confirms two statements which have already appeared in our columns—first, that the directors had determined to produce Mackenzie's *Colomba* in Italian; second, that they contemplated putting on their stage Reyer's new opera, *Sigurd*. We may expect both these works in the course of the season, Mdme Lucca playing the heroine of the one, and Mdme Albani assuming in *Sigurd* the great part of Brunhilde. It is further stated that the Floral Hall Concerts will be given as usual, and that the subscription is for thirty nights. Not a word appears concerning the proposed performances in German, and these are regarded as constituting an entirely distinct enterprise.—D. T.

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